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UNIVERSITY OF ALBERTA

NORMS OF THE TRANSLATED NOVEL: CANADA 1967-1982

BY

RUTH VIRGINIA MARTIN ©

A THESIS SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN PARTIAL FUFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY.

DEPARTMENT OF COMPARATIVE LITERATURE AND FILM STUDIES

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For E. Mozejko
W. Ray Ellenwood

DATE: 17 December 1992

DEDICATION

Once again, to my Mother, Alison G. Martin.

And

To the memory of my Father, Walter Hacket Martin 1920-1984.

ABSTRACT

The following is a study entitled Norms of the Translated Novel: Canada 1967-1982.

The purpose of the study is to establish the selection criteria by which Canadian and International novels, from all sub-genre categories, are chosen for translation in the Canadian literary polysystem. Through an examination of the Preliminary Norms (those norms operating before the stage of actual text analysis and formulation) the existence and nature of a definite, albeit covert, translation policy becomes evident.

Methodologically, the study concerns a description of the target systems (English Canada and French Canada), by examining the role played by three important groups in the selection criteria: Authors, Publishers, and Translators.

The study which follows, therefore, is largely factual in nature, hence a description of the situation of the translated novels received in Canada, primarily through Canadian publishers, between 1967-1982 into the English and French languages.

Almost all translations of novels being prepared for and received into the English-language system of literature are works of canonized or near-canonized novels, primarily translated from the Québécois system. Conversely, almost all novels translated in Québec from English are also belonging to the English-Canadian canon; in addition, there is a

receptibility to British and American works of paraliterature.

The translation policy is dictated by several agencies. Most Canadian novels published between 1967-1982 received Canada Council Translation Grants. The agenda of the Canada Council is, it states, to provide literature of the highest quality, and to foster national unity (many authors whose novels received translation grants were winners of major literary prizes, including those for juvenile fiction.) The power of selection lies primarily in the hands of the publishers who often choose novels they think the Canada Council will like. This leaves the literary translator, the most informed, dedicated and consistent of the three factors. The translation policy of the literary non-commercial translator is the most basic: love of literature, and respect and admiration for the works of the other Canada. The Canadian literary translators are the real experts - the power of selection should be given to them.

It is my hope that the following examination of primary material of the Preliminary Norms of the two Canadian systems will help shed some light on the selection process, thereby providing a deeper understanding of the Canadian literary institution of translated literature, and, possibly, initiating some positive changes concerning the administration of Canada Council Translation Grants.

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INTRODUCTION

INTRODUCTION

i. PROLEGOMENON

Although the main object of this study is expressed in the title: Norms of the Translated Novel: Canada 1967-1982, a fuller description could be as follows: **Preliminary Norms of the Translated Novel into English and into French, in Canada Between 1967-1982: A Polysystemic Approach**. This introduction will briefly outline the nature of the methodology, the format of the study, and my goals and objectives, followed by the historical position of translated literature in Canada, as a background and control.

ii. The Polysystem Theory

Since the late 1960's, **The Polysystem Theory** (PST) has been developed by Itamar Evan-Zohar and later by Gideon Toury, Zohar Shavit, Shelly Yahalom, and other collaborators from the Porter Institute for Poetics and Semiotics at Tel Aviv University in Israel, on the basis of previous work by the Russian Formalists. Elements of the theory also elaborated upon ideas presented by members of the Prague School of Structuralism and Central and East European and Soviet semioticians, particularly Jurij Lotman. The theory itself and the praxis inspired by it are largely compatible with contemporary sociological approaches to literature which study systemically **the field of literature** (**le champ littéraire**) as a partially autonomous institution; the Polysystem (PS) also anticipates closely certain ideas emanating from the approach known as the **Empirical Science of Literature**, developed in the 1980s in Germany by Siegfried J. Schmidt and other scholars, and is able to use a broad range of pragmatic reception studies. These approaches all define the area of their study and its specificity in homologous terms: they consider a similar range of phenomena as interrelated and therefore designated for description and interpretation (that is the whole field of **literary life** or of **the literary communication situation**); they postulate heuristic models (explicatory hypotheses) indebted to semiotics and the modern sociology of literature and firmly based on concepts of dynamic and functional systems; and they profess a strong preference for empirical observation and verification, instead of speculation and metaphorical description. The PST understands literature as a dynamic, functional, stratified open semiotic system which is perceived as having the form of an institution. The model of the PS is similar to Roman Jakobson's schema of linguistic activity.[1] The factors were represented by Jacobsen (terms in brackets) and adapted by Even-Zohar (1990: 31) as follows:

---

[1] Roman Jakobson, **Linguistics and Poetics**, in: Sebeok, Thomas A., ed., Linguistics and Style, Cambridge: MIT Press, 1960: 350-77.

INSTITUTION (context)
REPERTOIRE (code)

PRODUCER (addresser)-------------(addressee) CONSUMER
(writer) **(reader)**

MARKET (contact/channel)
PRODUCT (message)

The meaning of this diagram is found in the notion that a communication act is a multidimensional situation, bearing upon the relation of the text to the language that it uses, to the speaker, to the audience, and to the world. The PST provides then a complex but very clear set of interrelated hypotheses about these factors, which influence each other in a dynamic and hierarchical fashion. Even-Zohar's re-working of Jakobson's diagram re-interprets, from an institutional point of view, literary communication as producer-product-consumer relations within a market economy. This ideological model is particularly relevant to the way in which money is generated by sales but also controlled by government subsidy within the Canadian literary institution. Though my study does not deal extensively with the question of money, this aspect is open for future research.

The theory has developed a number of heuristic constructs such as **canonized** and **non-canonized** texts, **model**, **repertoire,**

primary, and **secondary** systems, **periphery** and **centre**, **intra-** and **inter-relations**, **stability** and **instability** of the system. The PTS also accounts for phenomena such as contact and interference among literary, artistic and other symbolic systems that co-exist within a designated macrosystem, and it has made particularly useful contributions to the theory and historical study of translations, including the distinction between **acceptable** and **adequate** translations.[2]

iii. The Polysystem Theory of Translation

According to Itamar Even-Zohar, until recently relatively little research has been carried out in the area of translation and culture, in spite of the broad recognition among historians of the major role translation has played in the evolution of national cultures. As a consequence, little is known about the function of translated literature for a literature as a whole or of its position within that literature. Moreover, there is no awareness of the possible existence of translated literature as a particular literary system. The prevailing concept is rather that of **translation** or just **translated works** treated on an individual basis. Even-Zohar questions, therefore, whether there is any basis for a different assumption, that is, for considering translated literature as a system? Does the same sort of cultural and verbal network of relations exist within what seems to be an arbitrary group of translated texts as the one we willingly hypothesize for original literature? What kind of relations might there be among translated works, which are presented as completed facts, imported from other literatures, detached from their home contexts and consequently largely neutralized from the point of view of center-and-periphery struggles? Even-Zohar addresses these questions by arguing that translated works do correlate with the imported system in at least two ways: (a) in the way source texts are selected by the target literature; and (b) the way in which certain systems adopt specific norms, or policies. These policies are not confined to the linguistic level only, but are manifest on any other selection level as well. Thus translated literature may possess a repertoire of its own, which to a certain extent could even be exclusive to it. Hence, translated literature is not only seen as an integral system within any literary polysystem, but frequently as a most active system within it.[3]

---

[2] This overview follows closely two articles: Milan V. Dimic & Marguerite K.Garstin, **The Polysystem Theory: A Brief Introduction, with Bibliography**, in: Blodgett, E., & Purdy, A., eds., Problems of Literary Reception/Problèmes de Réception Littéraire. Towards a History of the Literary Institution in Canada, 1. Edmonton: Research Institute for Comparative Literature, University of Alberta, 1988. pp.177-96; and: Milan V. Dimic, **Polysystem Theory**, in: Dictionary of Literary Theory and Critical Terms. Toronto: University of Toronto Press (forthcoming).

Furthermore, Even-Zohar explains, when translated literature maintains a primary position in the literary polysystem, this means that it participates actively in shaping the centre of the polysystem. In such a situation it is by and large an integral part of innovatory forces, and as such likely to be identified with major events in literary history while these are taking place. This implies that in such a situation no clear-cut distinction is maintained between **original** and **translated** writings, and that often it is the leading writers who produce the most conspicuous or appreciated translations. Moreover, when new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire. Through foreign works, features (both principles and elements) are introduced into the home literature which did not exist there before. These include possibly not only new models of reality to replace the old and established ones that are no longer effective, but a whole range of other features as well, such as a new (poetic) language, or compositional patterns and techniques. It is clear that the very principles of **selecting the works** to be translated are determined by the situation governing the (home) polysystem: the texts are chosen according to their compatibility with the new approaches and the supposedly innovatory role they may assume within the target literature.[4]

---

[3] Itamar Even-Zohar, **The Position of Translated Literature within the Literary Polysystem**, in: Poetics Today, Volume 11, Number 1, Spring, 1990, pp.44-6.

There are three major cases which can be discerned which give rise to the situation described above. Firstly, when a polysystem has not yet been crystallized, that is to say, when a literature is **young**, in the process of being established;

---

[4] Ibid., p.46.

secondly, when a literature is either **peripheral** (within a large group of correlated literatures) or **weak** (weak may be differentiated from peripheral as, for example, there exists in certain systems strong peripheral literatures), or both; and thirdly, when there are turning points, crises, or literary vacuums in a literature. The possibility exists also, therefore, that translated literature remains peripheral. Some or all of the above conditions might be said to relate to the system of literary translation in Canada.

From 1972 onwards, the publication of translated Canadian novels increased in a manner never seen before in Canada (the years 1967 to 1971 were added to this study in order to prove, by way of comparison, the difference in the numbers of translated Canadian novels being published before government funding and those published after the inception of funding). The period after 1972, therefore, may be viewed as a **transition period**. During transition periods, translated literature could model the centre of any literary polysystem. A hypothesis could be tested to see if the Canadian translations model the centre of the systems. According to my own research, I believe, nevertheless, that because of the preference for models (repertoire) imported from abroad, but from the same language, literary translations in Canada did not model the center of the polysystems between 1967-1982.

I will now briefly outline the model for my study about recent translated novels in Canada.

iv. Methodological Format

Briefly stated, the polysystem theory of translation, particularly as promoted and exemplified by Gideon Toury, focuses on the translation **product** rather than on the translation **process**. The absolute concept of **equivalence**, prevalent in traditional translation theories and studies, is replaced by an **historical-relative** one. The polysystem theory of translation, then, promotes a **descriptive** instead of **prescriptive**, normative approach and involves research programs analysing substantial corpora. Attention is shifted from the traditional focus on the **source** system (original) to the **target** system (translation). Such a shift in focus allows a factual determination of which aspects have informed the production of the translation. The examination of the literary and sometimes extra-literary **norms** characteristic of a particular literature will determine the priorities of a particular culture or system. Toury actually distinguishes between three kinds of norms: preliminary, initial, and operational. In relation to my research on the norms as they pertain to the Canadian polysystem, I will be describing only the **preliminary norms**. The preliminary norms relate to matters of selection; options and decisions made on several levels by different agencies, before the translation process begins. Hence the way in which a particular period and literature treat translation (all novels published in Canada between 1967-1982 in English and French translation) is reflected in the selections made by the target system.[5]

The methodology for this study is based on the theoretical ideas of Itamar Even-Zohar, and the practical application of polysystemic theories made by Gideon Toury. The procedure for this study is taken especially from a similar study by Toury on the situation of translated literature in Israel.[6]

My study differs methodologically, from Toury's, in that his incorporates two modes of analysis, **preliminary norms** and **operational norms**. My study, being mostly preliminary in nature, incorporates only the **preliminary norms**. These preliminary norms are defined, methodologically, as operating before the stage of actual text analysis and formulation (for example, as a pre-condition for the study of the actual translation) and have to do with two main sets of considerations: those regarding the very existence of a definite translation policy along with its actual nature, and those related to the directness of translation.

Within the above definition of preliminary norms, I have chosen to examine only the first part of the procedure, that is, the part having to do with the existence and nature of a definite translation policy. I have ignored the question of the directness of translation because it is not entirely relevant to the Canadian literary situation. By this I mean that most of the novels rendered into English and French have been translated directly from the original source language. Aside from rare, isolated cases of intermediate translations (e.g. Russian to Hebrew to English), and unusual cases of adaptations for juvenile fiction, for example, Jules Verne's 20,000 lieues sous les Mers/20,000 Leagues Under the Sea, a French original which was adapted into an English version for children, then translated in the adapted version back into French. (All such adaptations for children are, by the way, published by one house.)

---

[5] From a review of Toury's book **In Search of a Theory of Translation** by Ria Vanderauwera, Dispositio, Vol.vii, May, 1981, 24-27.

[6] Toury (1980), pp. 122-139.

This leaves the question of translation policy as it manifests itself through the facts pertaining to the preliminary norms. The literary community in Canada seems to be unanimous in following Philip Stratford's statement that Canada has no translation policy. But, since a significant amount of translated literature is published here, the question may then be asked, what are the criteria, or what is the selection process by which specific texts are chosen to be translated and published?

Following the points identified by Toury as essential for this kind of inquiry, I have applied them to the situation of translated literature in Canada. Accordingly, the following criteria were chosen for my study: firstly, **genre**: the novel; secondly, **period**: the years 1967-1982; thirdly, **source**

languages and literatures: all. The preceding intersecting factors have been combined in the following study from three separate points of view: source authors, target publishers (the names of the source publishers are given only for Canadian novels), and translators. In describing the facts, the study considers the importance of the role played by these authors, publishers and translators in the selection process of the translated novel, published in Canada. My primary source of information is the UNESCO Statistics translation index, for the years 1967 through 1982.[7] All other information has been accumulated from primary material, including individual source and target novels, bibliographies, indexes and statistics. I have also contacted several publishers and translators with inquiries concerning selection procedure. The Department of Multiculturalism was established in Canada in 1971 and, since that time, grants have been available through this agency for the translation of Canadian literature from source languages other than English and French. My study is limited in that I only consider grants from the Canada Council Translation Grants Programme, most of which deal with French to English and English to French translations. The area of Canadian multicultural literary translation, therefore, is open for future research.

---

[7] Throughout the course of my research I have discovered numerous bibliographical errors in my primary sources of reference. These include mistakes and omissions in UNESCO Translation Index. For example, the 1977 listing cites Jacques Ferron's **Quince Jam** as originally titled: **Les Confidences de Coings et Autres Textes** (the correct title is: **Les Confitures de Coings et Autres Textes.**) In addition, there are similar errors in both Who's Who in Canadian Literature 1983-84 and The Oxford Companion to Canadian Literature (1983.) For example, in the case of the latter, p.536 lists Farley Mowat's "Lost in the Barrens" as having been published in 1965. The section entitled "Children's Literature in English" (p.119), however, lists the publication date as 1956. The section entitled **Governor General's Literary Awards** (p.311) lists Mowat's novel as having won the award in 1956 (The correct date of publication is 1956). An additional example of bibliographical errors in this anthology is found under the heading, Blais, Marie-Claire (p.73): the novel **Une Liaison Parisienne** is said to have been published in 1975, and that Sheila Fischman's translation A Literary Affair was published in 1970 - five years before the original. Such errors are numerous, and, where I have found inconsistencies, I have consulted the Canadiana (for Canadian literature) and the French National Bibliography, as my ultimate sources.

Some of the formulations of my study share several common features with that of Toury's study. According to Toury's methodology, such a study will profit by an examination according to three intersecting factors: firstly, the recommended period of time is fifteen years; secondly, the genre of the literature is chosen according to which kind is most common in the system (in this case, the novel); thirdly, specific national languages and literatures. Toury chose English, French, and German because they were the most numerous, I chose all source languages and literatures for practical reasons because most translations come into the two systems from English and French, with only a few from other source language systems. The novels which were translated into English and into French between 1967-1982 are highly polychromatic in terms of sub-genres (**high literature, romance fiction, juvenile literature**, and **general popular fiction**). Also, the existence of a recurrent link between a specific source language and literature, and a certain kind of novel sub-genre is evident.

My study considers all source languages of translations of novels into the English-language Canadian system and the French-language Canadian system. On the basis of my research, the facts argue that literary translations into the Canadian polysystems are, in fact, being received into two separate systems; this assumption is supported by the fact that almost all publishing houses in Montreal publish novels from English into French, and almost all houses in Toronto publish from French into English. Secondly, most of the Canadian novels received into the two systems were supported by the Canada Council Translation Programme. The study proceeds by dividing source literatures into either the English-language Canadian system, or the French-language Canadian system.

The first chapter of the study, **Authors**, proceeds by describing which authors were received by the two target systems during the period under investigation. The initial chapter has been divided according to the following categories; firstly, Canadian authors; secondly, authors from the U.S.A., and U.K., and then all other international source authors. Each section of both Canadian and international authors is divided into several sub-sections containing pertinent information which includes the sub-genre of the novel, (**high literature, romance fiction, juvenile fiction,** and **general popular fiction**). In terms of the Canadian novels, an asterisk (*) indicates specific titles which received Canada Council Translation Grants, and **A** signifies which Canadian authors won awards.

The second chapter, **Publishers**, is divided into two main sections, each with three sub-sections. The first section describes those Canadian publishing houses which received one or more Translation Grants for individual titles. As in the first Chapter, an asterisk (*) indicates the specific titles which received Canada Concil Translation Grants. The second main section describes those houses which did not receive any Government funding for their translated novels (the majority of the houses listed in this section are Canadian, with a very small number of distributors). These two main sections each contain three sub-sections, divided according to: English to French translations; French to English translations, and houses which published either both or translations from other language systems. This second chapter also profiles the policies of several publishing houses which are particularly important for this study.

The third chapter, **Translators**, examines the role that the literary translators play in choosing novels to be translated and published in Canada. Here, as in the preceding chapter, in addition to providing the facts of who translated what and when, I discuss the answers several prominent Canadian literary translators gave to my various written questions concerning selection criteria.

The conclusion analyses the main observations as described in the three chapters, thereby offering certain insights about the function of recent translated literature within the Canadian literary institution. It is my hope, finally, that the following examination of primary material of the Preliminary Norms of the two Canadian systems will help shed some light on the selection process, thereby providing a deeper understanding of the Canadian literary institution of translated literature, and, possibly, initiating some positive changes concerning the administration of Canada Council Translation Grants.

I will now briefly outline the historical situation of translated literature in Canada as a background and control context for the study which will follow.

v. The Historical Situation of Translated Literature in Canada

Philip Stratford has most clearly elucidated the disparity between ideological dogma and practical historical fact concerning literary translation in Canada. During the decade ending in 1972 Canada ranked somewhere between Iceland and Albania in annual production.[8]

Historically, next to no literary translation was published in Canada before 1920 (10 titles in English, and 2 in French), and little enough during the next 40 years (39 titles in English, 9 in French). Further, Stratford says, there has never been any systematic attempt to translate major works of the other culture. Too often Canadians not only have been guilty of ignoring each other but have adopted a colonial posture and left the initiative of translating Canadian books to foreign translators publishing in London, Paris, or New York. In short, Stratford says, there is no tradition of literary translation in Canada.[9]

---

[8] Philip Stratford, **Translation**, in: Literary History of Canada: Canadian Literature in English, Second Edition, Volume Four, W.H. New, ed., Toronto: University of Toronto Press, 1990, p.99.

In his recent article **Translation** (1990), Stratford explains that Québec's lack of curiosity was due to a new cultural self-interest and an old xenophobia. Before 1972, most English-Canadian writers at the time had their sights trained on the U.S. market; Buckler, Callaghan, de la Roche, Grove, MacLennan, Montgomery, Raddall, and Ross, all had first novels published in the U.S. On the French side, since translation policy was largely dictated in Paris, three writers, Mazo de la Roche, Malcolm Lowry, and Arthur Hailey, accounted for over half of the novels translated. On the English side two French Canadians, Gabrielle Roy and Marie-Claire Blais, and two French immigrants Louis Hémon and Maurice Constantin-Weyer, supplied a quarter of the fiction.[10]

In 1972, Gérard Pelletier, then Secretary of State, inaugurated a Canada Council Translation Grants Programme in the hope that making the best writing in French or English available in the other language would foster mutual understanding and cultural exchange. In the subsequent five years, until 1977, over six hundred Canadian books were translated, in fact almost twice as many as in all the years before. So, the history of literary translation in Canada might be said to have begun in 1972.[11]

---

[9] Philip Stratford, *Bibliography of Canadian Books in Translation: French to English and English to French/Bibliographie de livres canadiens traduits de l'anglais au français et du français à l'anglais*. 2nd edition. Ottawa: Humanities Research Council of Canada/Conseil canadien de recherches sur les humanités, 1977, p.ii.

[10] Stratford (1990), p.99.

According to Ray Ellenwood, the entire literary history in Canada, including writing, translation and publication, is highly subsidized in various ways by different levels of government. The writers, manufacturers-distributors, sellers and readers make up one basic and complex polysystem, but there is also a sub-system of government agencies whose interventions affect the whole polysystem, no matter where they are applied. If government funding to publishers affects the number and even the nature of books printed, this obviously has repercussions on the sub-system of writers, and if government funding makes it possible for writers to communicate and organize, this can have an impact on relationships between writers and publishers. In addition, the changes in the sub-systems and the dynamics which result from government funding can, in turn, rebound to affect the government agencies themselves.[12]

Ellenwood goes on to describe the process by which government funding provides assistance to publishers, authors and literary translators, explaining that various levels of government give financial assistance to publishers of books and periodicals. Once a publishing house or periodical has established itself by printing a given number of titles or issues, Ellenwood explains, it can apply for assistance, first in the form of title-by-title project grants and then in the form of larger block grants. Applications on both the federal and provincial levels are submitted to juries which decide once a year on the distribution of available funds. Not all books or periodicals supported by one level or branch of government are eligible for assistance from another. Procedures and rules can be very complicated, varying markedly between federal and provincial agencies. The federal government also assists publishers of Canadian literature with promotional costs and has even instituted occasional buy-back schemes whereby a number of recommended titles are purchased for distribution in embassies abroad.[13] These grants operate, of course, on the level of original and translated Canadian literature.

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[11] Stratford (1977), p. ii.

[12] Ray Ellenwood, **Government Funding: the Effect on Writers, Translators and their Associations**, in: MacLaren I. S., & Potvin, C., eds., Questions of Funding, Publishing and Distribution/Questions d'Édition et de Diffusion. HOLIC/HILAC Conference, Edmonton: Research Institute for Comparative Literature, University of Alberta, 1989, p.77.

Regardless of the amount of government funding of source Canadian texts, Ellenwood states that nowhere has the impact of government funding on Canadian literature been so obvious as in the history of literary translation. The Canada Council's system of grants-in-aid of translation (begun in the late sixties), has made publication of literary translations economically viable. In the publication of a literary translation, all costs are the same as for any book, but there is an additional fee for the translator's work, which raises the unit cost per book, cuts down on potential profit and therefore discourages publishers from considering translations unless they are assured large sales. By giving a grant of a flat fee per word through the publisher to the translator, the Canada Council makes it possible for some new and experimental writing, not just the usual best-sellers and school classics, to be published in translation. Under the present system, requests for grants come from publishers, and new translators are required to submit a sample of their work to the Canada Council for approval.[14]

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[13] *Ibid.*, p.78.

The role publishers play in the selection process of translated novels may now be considered. According to Ray Ellenwood, publishing a literary translation involves the production and marketing required for any work of literature, with certain important complications. The very first step, choosing a manuscript for publication, can be a problem even in a bicultural and bilingual country like Canada. Once a book has been chosen for translation, the publishers will usually offer an advance, the amount of which varies, along with some scheme of royalties. With a translation, the publisher may be obliged to pay money to the original author or publisher for translation rights, money to the translator for his work, plus royalties at least to the author and sometimes to the translator as well. In short, the publisher is dealing with two writers, possibly two contracts, and the complication of two related schemes of copyright and royalties. In the past, Ellenwood says, the tendency was to simplify matters by hiring a translator to do the work for a flat fee, often without contract or claim of any kind, sometimes even anonymously. Unless one could find an enthusiastic amateur, the publisher was looking at a considerable expense beyond his normal costs for a book. This seems to explain why publishers before 1960 avoided translations entirely or considered nothing but established classics or best-selling authors.[15]

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[14] Ibid., p.82.

According to Ray Ellenwood, a literary translator in Canada is paid a fee according to contract, but also in instalments controlled by the Canada Council. The system of payment through the publisher to the translator has been criticized because it does not recognize that translators usually know more about books and authors in the source language than do publishers. Also, the present method of payment affects the kind of work translated. Since it is based on word count, the current rate being ten cents per word, it means that anyone who depends to any extent on literary translation for a living can ill afford to translate poetry, or any complex text. Over the years, it has become more and more obvious to the **Literary Translators Association** that Canada Council policy begins not with the primary intention of encouraging and improving literary translation itself, but of encouraging the dissemination of Canadian authors' works through translation. The translator is seen as a medium, which is why the Canada Council places control in the hands of the publisher. Canadian translators are not encouraged to initiate projects or to apply for grants independently, whereas in the United States bursaries similar to Canada Council exploration grants are available to translators, allowing them to work on projects, as authors do, and to find a publisher upon completion. But, Ellenwood says, the clearest evidence of an unstated policy behind Canada Council intervention is the fact that it will not give grants-in-aid for a Canadian translation, even of a Canadian author, if the publisher is not Canadian; nor will it consider subsidizing a translation by a Canadian, published by a Canadian publisher, if the author translated is not Canadian. Yet it gives financial assistance to foreign publishers of Canadian works translated into a selection of languages.[16]

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[15] Ray Ellenwood, **Some Actualities of Canadian Literary Translation**, in: La Bossière, Camille R., ed., Translation in Canadian Literature. Symposium 1982. Ottawa: University of Ottawa Press, 1983, pp.63-4.

Ellenwood concludes that for the fifteen year period ending in 1989, literary translators were working to convince government agencies and the whole Canadian book industry that a literary translation was indeed a work of Canadian literature and that translators were part of the sub-system of writers, rather than appendages to the publishing industry. If translators were to be successful in changing government policy, then publishers, writers and the whole network would be affected. There might even be small repercussions for the international literary polysystem of which Canada is a part.[17]

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[16] Ellenwood (1989), p.83.

It is of some use to this study to provide the arguments of Frank Davey, as they pertain to the relationship between literary production and a market economy.[18] According to Davey, the material conditions of book production act as determinants of the kind of texts authors create, the kinds of publishers that can be available to consider them, and the kinds of text that these publishers favour, and that these conditions leave their marks within the text themselves.

Davey writes that empirical study of twentieth-century English-Canadian publishing is extremely scant. Autobiographies by bookmen like John Gray and Lorne Pierce offer little detail about relations between author and publisher, or about publishing and marketing practices; the few biographies of twentieth-century authors often have had surprisingly little to say about how a book came to be published, on what contractual terms, with what influence by the publisher, and what sales ensued. Hence Davey's comments are not factual, but prospective rather than propositional.

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[17] Ibid., p.84.

[18] Frank Davey, **Writers and Publishing in English-Canada**, in: MacLaren, I.S., & Potvin, C., Questions of funding, publishing and distribution/Questions d'édition et de diffusion. Edmonton, Research Institute for Comparative Literature, University of Alberta, 1989.

First of all, Davey argues that the petty commodity mode remains the dominant form of literary publication in English Canada. Texts are written, even by experienced authors, with little conscious thought for the marketplace and with little input by publishers, whose staffs generally lack the manpower or talent to give such input. The audience inscribed in such texts, however, is a small middle-class, educated one, and very often with a regional or specially ideological character.

Secondly, the distinction often assumed between English-Canadian trade publishers such as General Publishing or McClelland & Stewart and 'small presses' such as Oberon or Talonbooks is simultaneously slight and substantial. In recent English-Canadian fiction only Margaret Atwood has engaged successfully in this kind of audience creation, by publishing a series of novels with similar female narrators, nearly identical narrative voices, and similar uses of irony and symbolism. Each novel has inscribed a similar audience: female, white, North American, university educated, middle-class (e.g. the **you** that the narrator could address, trust, and confide in); each has also educated additional readers in how to read other Atwood novels.

Thirdly, the market is anything but a stable one. In fact, the ideological conflicts within the English-Canadian book market have grown in severity over the last three decades; these conflicts have also been increasingly exacerbated by contradictions within industrial capitalism. The late capitalist economy of Western Europe and North America claims to embody ideologies of public demand and obedience to free market forces, but acts continuously through advertising and close control of design to construct additional markets and free consumers for its products - thereby to increase the efficiency of their scale of production and extract surplus value from them. At times the society itself, perhaps spurred by a competing ideology, will intervene through its government, or through an agency like the Canada Council, to become a market force within its own economy, preserving the myth of a free market while acting to add value to military hardware, wheat, textiles, automobiles, petroleum or art, to make production of these more efficient and profitable than it would otherwise be. Many businesses in such a society must alternate between profiting because of the ostensibly market-driven economy and profiting because of government intervention (although in reality both the government and to some extent the market forces are creations of the society, which can, theoretically at least, construe itself and its economy as it wishes).

CHAPTER ONE - AUTHORS

i. INTRODUCTION

This chapter will proceed by examining authors from within the Canadian systems (English into French, French into English) then proceed to examine authors from outside the Canadian systems (international languages into French, international languages into English.) In order to justify the preceding structure, I offer the following explanation: from a polysystemic perspective, the study is examining all novels which were received into the two systems, and this includes those published in Canada, as well as those published elsewhere, then distributed in Canada. My study indicates that, generally speaking, canonized translated Canadian literature (English and French) was published in Canada, as was a substantial amount of international paraliterature; however, some of this paraliterature was translated and published outside of Canada, then distributed here (this aspect is discussed in chapter 2: publishers). Among the Canadian authors, there are two links: firstly, between translation and Canada Council Translation Grants, and, secondly, between translation and awards. The decision to divide this chapter between Canadian and non-Canadian authors, therefore, provides a means to examine the particular phenomena.

1. ENGLISH-CANADIAN AUTHORS TRANSLATED INTO THE FRENCH-CANADIAN SYSTEM

This section will provide a list and analysis of Canadian authors of English novels who had their novels published in the target system between 1967-1982. Those novels which were received by the target system are mainly original translations, but include some reprints. I have indicated which novels are reprints in chapter 2: publishers.

The various informational categories will contain an examination of the following relevant factors: the kinds of novels, specifically divided according to four large sub-genre categories which include: the social/psychological and experimental/postmodern novel, defined for the purpose of this study as **high literature; romance novels; juvenile fiction;** and **general popular fiction.** The fourth large group, **general popular fiction** will include all those translated novels not included in the preceding three sections (for example, science fiction, detective fiction, the occult, disaster stories, westerns, comedy, satire, etc). A smaller section will follow which examines the significance of the most predominant authors from each sub-genre of the novel.

Finally, the study will examine the significance of awards; firstly, which Canadian novels won awards and were subsequently translated into the target system and, secondly, those Canadian authors who had won awards for previous works and were subsequently translated into the target system.

1.1. Division of Authors According to Kind of Novel

The following analysis will include data concerning the specific kind of translated Canadian novel from English into French, according to the four main sub-genre divisions as specified in the preceding introduction.

1.1.(i). High Literature (i.e. social/psychological and experimental/postmodern novels).

This section entitled **high literature** may be defined as high literature, or literature traditionally considered to be literature proper. An Asterisk (*) indicates those novels which received Canada Council funding for the translation between 1967 and 1982. The letter **A** indicates which authors won an award; **FF** indicates Founding Fathers: those authors who wrote before the inception of the various awards.

The following authors, presented in alphabetical order, have published novels which may be classified, in the source system, as today's actual or, at least, **high literature**:

*1. Anderson, Doris. Slave of the Haida/Esclave des Haïdas.

A*2. Atwood, Margaret. Lady Oracle/Lady Oracle.

3. Atwood, Margaret. Life Before Man/La Vie avant l'Homme.

4. Atwood, Margaret. Surfacing/Faire Surface.

*5. Beresford-Howe, Constance. The Book of Eve/Le Livre d'Ève.

A*6. Bowering, George. Burning Water/En Eaux troubles....

A*7. Callaghan, Morley. A Fine and Private Place/A fine and private Place.

*8. Callaghan, Morley. A Passion in Rome/Cette belle Faim de vivre.

*9. Callaghan, Morley. Such is my Beloved/Telle est ma Bien-Aimée.

*10. Callaghan, Morley. That Summer in Paris/Cet Été-là à Paris.

11. Craven, Margaret. I Heard The Owl Call My Name/L'Appel du hibou.

*12. Creighton, Donald (D.G.). Takeover/Take-over.

A*13. Davies, Robertson. Fifth Business/Cinquième Emploi.

14. Davies, Robertson. The Manticore/Le Lion avait un visage d'homme.

*15. Davies, Robertson. World Of Wonders/Le Monde des merveilles.

A*16. Doerkson, Margaret. Jazzy/Jazzy.

A17. Findley, Timothy. The Wars/Guerres.

FF18. Kirby, William. The Golden Dog/Le Chien d'or.

A*19. Laurence, Margaret. The Diviners/Les Oracles.

*20. Laurence, Margaret. The Fire-Dwellers/Ta Maison est en feu.

*21. Laurence, Margaret. A Jest of God/A Jest of God.

*22. Laurence, Margaret. The Stone Angel/L'Ange de pierre.

A23. MacLennan, Hugh. Two Solitudes/Deux Solitudes.

*24. MacLennan, Hugh. The Watch That Ends The Night/Le Matin d'une longue nuit.

A*25. Mitchell, W. O. Who Has Seen the Wind/Qui a vu le Vent.

A*26. Moore, Brian. The Doctor's Wife/Le Fol Été de Sheila Redden.

A*27. Richler, Mordecai. The Apprenticeship of Duddy Kravitz/L'Apprentissage de Duddy Kravitz

*28. Richler, Mordecai. Son of a Smaller Hero/Mon Père, ce Héros.

*29. Richler, Mordecai. St. Urbain's Horseman/Le Cavalier de Saint-Urbain.

*30. Ross, Sinclair. As For Me And My House/Au Service du Seigneur.

*31. Watson, Sheila. The Double Hook/Sous l'Oeil de coyote.

A*32.Wright, Richard B. The Weekend Man/Un Homme de weekend.

From this list, it may be observed that there are thirty-two Canadian novels translated from English into French, which may be considered high literature; out of a total of seventy-three texts, this category counts for almost half the total corpus. Secondly, twenty-five of the thirty-two novels received Canada Council Translation Grants. These facts are indicative of the government-imposed mandate, formulated by the then Secretary of State, Gérard Pelletier, to provide translation grants for high quality Canadian literature for the other culture in order to foster mutual respect and understanding.[1] The role of the Canada Council Translation grants is discussed in chapter 2: publishers. Those novels which did not receive grants are, with a few exceptions, reprinted editions.

1.1.(ii). Romance Novels

I will restrict my definition of **Romance Novels** to mean contemporary female-targeted reader romances, including

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[1] Philip Stratford, **Translation**, in: W. H. New, ed., Literary History of Canada: Canadian Literature in English. Toronto: University of Toronto Press, 1990, p.97. I wrote to the Canada Council requesting information on their translation grants program: their response is included in Chapter 2: Publishers.

American romance fiction and, especially, **Harlequin Romances**. Other, older forms of romance novels have not been published or distributed in translation in Canada during the period under investigation.

From my initial data, I have been able to find only one author who is specified as a Canadian Romance novelist; he is William Edward Daniel Ross. The title of Ross's novel is: Nurse Freda/Fréda Morel, Infirmière.

Though William Ross has published numerous romance novels in English, most of them before 1967, the above title is the only one which was translated into French and received by the target system between 1967-1982.

1.1.(iii). Juvenile Fiction

The classification of Juvenile Fiction includes novels for children and teens, but excludes stories falling under the category **Learning how to read** series, or **Let's find out about...** series. The following authors are in this corpus:

*1. Allen, Robert Thomas. The Violin/Le Violon.

A*2. Callaghan, Morley. Luke Baldwin's Vow/La Promesse de Luke Baldwin.

A3. Cleaver, Elizabeth. The Miraculous Hind/La Biche miraculeuse: une légende hongorise.

*4. Freeman, Bill. Shantymen of Cache Lake/Les Hommes du chantier.

*5. German, Tony. Tom Penny/Tom Penny et les géants de l'Outaouais.

*6. German, Tony. River Race/River Race.

*7. Hays, Wilma Pitchford. Drummer Boy for Montcalm/Le Tambour de Montcalm.

A*8. Houston, James. White Archer: An Eskimo Legend/L'Archer blanc: une légende esquimaude.

9. Hughes, Monica. Crisis On Conshelf Ten/Alerte au plateau 10.

10. Hughes, Monica. The Tomorrow City/Le Cerveau de la ville.

*11. Kropp, Paul. Wilted/Le Cave.

A*12. Little, Jean. Listen for the Singing/Écoute, l'Oiseau chantera.

A*13. Mackay, Claire. Mini-Bike Hero/La Mini-Moto héroïque.

A14. Mowat, Farley. Owls in the Family/Deux grand Ducs dans la famille.

*15. Mowat, Farley. The Curse of the Viking Grave/La Malédiction du tombeau Viking.

*16. Munsterhjelm, Erik. A Dog Named Wolf/Canilou.

A*17. Richler, Mordecai. Jacob Two-Two Meets the Hooded Fang/Jacob deux-deux et le vampire masqué.

A*18. Smucker, Barbara. Days of Terror/Jours de terreur.

*19. Smucker, Barbara. Underground to Canada/Les Chemins secrets de la liberté.

*20. Yates, Elizabeth. With Pipe, Paddle and Song/ En avant, Voyageurs.

Eleven of the above sixteen authors write primarily juvenile fiction. Three of the authors (Callaghan, Mowat, and Richler) are primarily **high literature** authors, writing juvenile fiction. Sixteen of the twenty titles received Canada Council Translation Grants.

1.1. (iv). General Popular Fiction

This category includes all other kinds of novels which may not be defined by the above three large groups. The following novels may include science fiction, westerns, thrillers, detective fiction, the supernatural, etc.

1. Adams, Ian. End Game in Paris/Pour la Sécurité de l'etat. (spy)
2. Adams, Ian. S, Portrait of a Spy. RCMP Intelligence: the Inside Story; a Novel/S, Portrait d'un espion. Le pouvoir secret de la GRC. (spy)

*3. Bruneau, André. Moving Out/Adieu Québec.(pseudo-bildungsroman)

*4. Chetin, Helen. The Lady of the Strawberries/La Dame épouvantail. (formula novel)

5. Cutler, Ebbitt. The Last Noble Savage/La vieille Sauvage. (adventure)
6. Hailey, Arthur. The Moneychangers/Bank: Roman. (formula novel)
7. Hailey, Arthur. Overload/Black-out. (formula novel)
8. Holden, Hélène. The Chain/La Chaîne. (thriller)

*9. MacSkimming, Roy. Formentera/Formentera. (adventure)

*10. Markoosie. The Harpoon of The Hunter/Le Harpon du chasseur. (adventure)

*11. Pape, Gordon & Aspler, Tony. Chain Reaction/Chain Reaction (crime novel)

*12. Rohmer, Richard. Balls!/Energie zéro. (political)

*13. Rohmer, Richard. Exoneration/Exonération. (political)

*14. Rohmer, Richard. Exodus U.K./Exodus U.K. (sf/political)

15. Rohmer, Richard. Periscope Red/Périscope rouge. (political)

*16. Rohmer, Richard. Separation 11/Séparation. (sf/political)

*17. Rohmer, Richard. _Ultimatum/Ultimatum: un autre choc du futur_. (sf/political)

*18. Slater, Ian. _Firespill/Cap sur l'Enfer_. (thriller)

19. Wall, Robert E. _Blackrobe/Robes noires_. (historical)

*20. Watson, Patrick. _Zero to Airtime/En Ondes dans cinq secondes_. (political)

Though it is not evident without considering the data of the international source index, the amount of translated popular fiction novels is actually quite small when compared, for example, with the huge number of American popular novels received into the French-Canadian system in Québec; but it is legitimate to expect that English-Canadian needs in these areas are satisfied by native writers and importations from foreign literary systems belonging to the source language. Twelve out of twenty general popular fiction novels received Canada Council Translation Grants.

1.2. Most Predominant Authors from Each Genre Sub-category (first edition and reprinted translations).

The English-language Canadian authors who have had the greatest number of novels translated into the target system within our specified time frame, and who may be categorized as **high literature** authors, are as follows:

1. Atwood, Margaret -- _Lady Oracle/Lady Oracle; Life Before Man/La Vie avant l'homme; Surfacing/Faire Surface_.
2. Callaghan, Morley -- _A Fine and Private Place/A Fine and Private Place/A Passion in Rome/Cette belle Faim de vivre/Such is my Beloved/Telle est ma Bien-aimée/That Summer in Paris/Cet Été-là à Paris_.

3. Davies, Robertson -- Fifth Business/Cinquième Emploi; The Manticore/Le Lion avait un visage d'homme; World of Wonders/Le Monde des merveilles.

4. Laurence, Margaret -- The Diviners/Les Oracles; The Fire-Dwellers; Ta Maison est en feu; The Stone Angel/L'Ange de pierre.

5. Richler, Mordecai -- The Apprenticeship of Duddy Kravitz/L'Apprentissage de Duddy Kravitz; Mon Père, ce héros/Son of a Smaller Hero; St. Urbain's Horseman/Le Cavalier de Saint-Urbain.

Each of the above five authors has had three or four novels published in translation in the target system between 1967 and 1982. All of these authors, Atwood, Callaghan, Davies, Laurence and Richler, are what may be called **celebrated** names in Canadian letters.

Of the remaining Canadian authors who may be categorized as **high literature**, I will provide a comprehensive data analysis pertaining to first edition or reprinted translation in the chapter on publishing.

The sub-genre section **Juvenile Fiction** lists four English-Canadian authors who had more than one of their novels translated into French during the period; these authors, each represented by two titles, are as follows:

1. German, Tony -- Tom Penny/Tom Penny et les géants de l'Outaouais 1978; River Race/River Race, 1981, both of which are adventure/wilderness stories.

2. Hughes, Monica -- Crisis on Conshelf Ten/Alerte au plateau 10, 1978; The Tomorrow City/Le Cerveau de la Ville, 1979, both of these texts are science fiction for teens and both are first edition translations.

3. Smucker, Barbara -- Underground to Canada/Les Chemins secrets de la Liberté, 1973; Days of Terror/Jours de terreur, 1977, both of which are about survival journeys.
4. Mowat, Farley -- Owls in the Family/Deux grand Ducs dans la famille, 1980; The Curse of the Viking Grave/La Malédiction du tombeau Viking, 1980.

Three of these four authors specialize in children's literature. Farley Mowat may be classified as a **celebrated** name in Canadian letters; in addition to writing serious adult fiction, Mowat won the 1956 Governor General's Award for the children's novel Lost in the Barrens.

Of the sub-genre section classified as **General Popular Fiction**, there are three authors who have published two or more novels in translation during the period. They are:

1. Adams, Ian -- End Game in Paris/S, Portrait of a Spy. RCMP Intelligence: the Inside Story: A Novel/Pour la Sécurité de l'etat; S. Portrait d'un espion. Le Pouvoir secret de la G.R.C., 1979.
2. Hailey, Arthur -- Overload/Black-Out, 1979; The Moneychangers/Bank: Roman, 1975. Both novels are first edition translations.
3. Rohmer, Richard -- Balls!/Energie zéro, 1980; Exoneration/Exonération, 1974; Periscope Red/Périscope rouge, 1981; Separation/Séparation, 1977; Ultimatum/Ultimatum: un autre choc du futur, 1974. All these novels are first edition translations.

Ian Adams is a lesser-known Canadian novelist (born in Tasmania in 1937), who began writing novels in the 1970's; his two novels mentioned here have been classified as crime/detective/spy fiction). Arthur Hailey is a very well known Canadian novelist, popular perhaps, because many of his novels have been adapted into films made in the U.S.; his novels belong primarily to the category of disaster fiction. Richard Rohmer is a Canadian writer of political fiction and science fiction; he is also very well known in the States.

1.3. Awards

It is relevant to consider the role of major awards granted to authors for individual texts. It should be noted that there are many kinds of prizes authors receive for their works: Prix Canada-Belgique; Prix Goncourt; Prix de la Revue Études françaises; Prix France-Canada; Le Cercle du Livre de France; Concours Littéraires de Québec, Prix de la Presse; Prix David; Prix Olivier-de-Serres, etc., as they pertain to French texts. Similar kinds of prizes for English texts include, for example, The Molson Prize, The Lorne Pierce Medal and The Leacock Medal for Humour, to name a few.

The question may be asked if the receipt of a prestigious award, The Governor General's Award, for example, has any bearing on the choice of novels for translation. Since the Governor General's Literary Award is now controlled by the Canada Council (the same organization which controls the Translation Grants Programme), I would like to provide a few facts about the history and selection procedure of this national prize.

The Governor General's Awards were launched in 1937 by the Canadian Author's Association, with the approval of the then Governor, Lord Tweedsmuir (novelist John Buchan). Initially, prizes were awarded for the best books of fiction, non-fiction, poetry, or drama published by a Canadian writer in the previous year; only books in English (or translated from French into English) were eligible. The CAA's National Executive took on the judging themselves; but in 1944 a standing committee of judges was set up, known as the Awards Board. The awards were usually presented as the finale of the CAA annual convention, which was held in various cities across the country. Initially the prize consisted of a bronze medal; but in 1942 silver medals began to be awarded. In 1951 the Association of Canadian Magazine Publishers donated $250 to accompany each medal. During the initial period, three changes were made in the award categories. In 1942 the drama category was dropped, and non-fiction was split into two categories: creative and academic. In 1949 an award for juveniles was added. The Awards Board was always free to recommend that no award be given, if in its opinion no work of sufficient quality had been published, and it exercised this right on a few occasions. In 1959 the Canada Council agreed to administer the awards and to provide at least six prizes of $1,000 each for awards in both French and English in poetry or drama, fiction or drama, and non-fiction. It also agreed to pay the costs of the medals, the annual dinner, and travel fares for winners attending the presentation ceremony. The Governor General's reception was followed by a dinner hosted by the Council for the winners. At the same time it reorganized the board and expanded its membership to eighteen: two nine-person juries (one for French works, one for English) divided into three sub-committees - one each for fiction, non-fiction, and poetry and drama. Juries were composed of experienced writers, professors of literature, and literary critics. The amount of the prizes was increased in 1966 to $2,500, and in 1975 to $5,000. Since 1964 the winners have received specially bound copies of their award-winning books. In 1980, with the agreement of Governor General Edward Schreyer, the Council decided to move the presentation of the awards outside Government House and to hold ceremonies in different cities across the country; and, the better to publicize the awards and the work of Canadian writers, to publish the names of finalists in all categories about a month before releasing the names of the winners. In 1981 a separate category for drama was inaugurated to recognized the best published play of the year.[2]

Of a total of sixty-nine English-Canadian novels published in French translation between 1967 - 1982, only five won the Governor General's Award for fiction.[3] They are:

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[2] William Toye, ed., **Governor General's Literary Awards** in: *The Oxford Companion to Canadian Literature*, pp. 309-310.

[3] The dates for the Governor General's Awards are taken from the 1983 edition of *The Oxford Companion to Canadian Literature*. Some sources cite the award as one year later than those provided by my source, so, for the sake of consistence, all dates quoted thoughout will be taken from this one source.

1. Bowering, George -- *Burning Water*, won the Governor General's Award in 1980. (The novel was subsequently translated in 1982).
2. Davies, Robertson -- *The Manticore*, won the Governor General's Award in 1972. (The novel was subsequently translated in 1978).
3. Findley, Timothy -- *The Wars*, won the Governor General's Award in 1977. (The novel was subsequently translated in 1980).
4. Laurence, Margaret -- *The Diviners*, won the Governor General's Award in 1974. (The novel was subsequently translated in 1980).
5. Richler, Mordecai -- *St. Urbain's Horseman*, won the Governor General's Award in 1971. (The novel was subsequently translated in 1976).

The preceding five authors are what may be called **celebrated** names in English Canadian letters. It is of significance to note here that of the five above-mentioned authors, three had won major awards at an earlier time (two had won the Governor General's Award).

The following English-Canadian authors were awarded prizes for literary efforts[4] (including Governor General's Awards for other works, creative writing that is not a novel, as well as non-fiction) and subsequently had translated novels published in the target system between 1967-1982, under the category of **high literature**:

1. Atwood, Margaret -- won The Governor General's Award, 1966; E. J. Pratt Medal, 1961; The President's Medal from the University of Western Ontario, 1965; Centennial Commission Poetry Competition First, 1967; Union Poetry

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[4] This information has been gathered from a variety of sources, primarily from the **1983-84 Who's Who in Canadian Literature**. Information about Governor General's Award winners has been obtained from: **Governor General's Literary Awards**, *The Oxford Companion to Canadian Literature*, pp.310-314.

Prize, 1969; Bess Hopkins Prize, 1974; Canadian Booksellers Association Award, 1977; Radcliffe Graduate Medal, 1980; Molson Prize, 1980; International Writer's Prize (Welsh Arts Council), 1982.

2. Bowering, George -- won The Governor General's Award, 1969 and 1980.

3. Callaghan, Morley -- won The Governor General's Award, 1951; the Lorne Pierce Medal of the Royal Society of Canada, 1960; Canada Council Medal, 1966; Molson Prize, 1970; Royal Bank of Award, 1970.

4. Davies, Robertson -- won The Governor General's Award, 1972; Dominion Drama Festival Awards, Best Canadian Play, 1948, 1949; Louis Jouvet Prize, Leacock Medal for Humour, 1955; Lorne Pierce Medal, Royal Society of Canada, 1961.

5. Doerkson, Margaret -- won Alberta Cultures Fifth Search-for-a-New Alberta Novelist Competition, 1981.

6. Findley, Timothy -- won The Governor General's Award, 1977; City of Toronto Book Award, 1977; ACTRA Award, 1975; ANIK Award, 1979.

7. Laurence, Margaret -- won The Governor General's Award, 1966 and 1974; Beta Sigma Phi First Novel Award, 1961; Molson Award, 1975; City of Toronto Award of Merit, 1978; Fellow of the Royal Society of Canada, 1977; Author of the Year, Canadian Booksellers' Association, 1981; Banff School of Fine Arts Award, 1983.

8. MacLennan, Hugh -- won The Governor General's Award, 1945, 1948, 1949, 1954, 1959; Lorne Pierce Medal for Canadian Literature, 1952.

9. Mitchell, W. O. -- won the Leacock Medal for Humour, 1962.

10. Moore, Brian -- won The Governor General's Award, 1960, 1975; Best First Novel Award, Author's Club of Great Britain, 1956; Quebec Literary Award, 1956; Guggenheim Fellowship.

11. Richler, Mordecai -- won The Governor General's Award, 1971; Ruth Schwartz Children's Book Award, 1976.

12. Wright, Richard B. -- won the Geoffrey Faber Memorial Prize for Fiction, 1974; City of Toronto Book Award, 1973.

The above data exclude the name of William Kirby (1817-1906) because he had not won any major awards. Kirby is a special case, however, since he died before the inception of major awards. Kirby is included in my study because a reprinted edition of Le Chien d'Or appeared in 1971. There are many reprinted novels from French into English whose authors died at the end of the nineteenth or beginning of the twentieth century; in that case, the special section is categorized as **Founding Fathers**.

The above data also exclude the names of two prominent figures in Canadian letters who had not, by 1982, won any major awards; these are: Sinclair Ross and Sheila Watson and, a less well-known name, Doris Anderson. The novels by Ross and Watson received Canada Council Translation Grants, as did the one novel by Doris Anderson.

The following English-Canadian authors' **juvenile fiction** was translated into the target system, and won, often subsequently, major awards:

1. Callaghan, Morley -- won The Governor General's Award, 1951; Lorne Pierce Medal of the Royal Society of Canada, 1960; Canada Council Medal, 1966; Molson Prize, 1970; Royal Bank of Canada Award, 1970.
2. Cleaver, Elizabeth -- won Best Book of the Year for Children Medal, Canadian Association of Children's Librarians, 1974; numerous awards for illustration.
3. Houston, James -- won American Indian and Eskimo Cultural Foundation Award, 1966; Book of the Year for Children, Canadian Library Association, 1966; Book of the Year for Children, Canadian Library Association, 1968; Book of the Year for Children, Canadian Library Association, 1980; American Library Association Notable Book Award, 1967, 1968, 1971, 1977; Metcalf Award, Canadian Authors

Association, 1977, 1981; Inuit Kuavati Award of Merit, 1979.

4. Hughes, Monica -- won Canada Council Children's Literature Prize, 1982; Vicky Metcalf Award, 1981; IBBY Certificate of Honour, 1982.

5. Little, Jean -- won Vicky Metcalf Award, 1974; Little, Brown Canadian Children's Book Award, 1961; Canada Council Children's Book Award, 1979.

6. MacKay, Claire -- won Second Prize, Toronto Star Short Story Contest, 1980; Ruth Schwartz Foundation Award for Best Children's Book, 1982; Vicky Metcalf Award, 1983.

7. Mowat, Farley -- won Governor General's Award (1956 for best work of Juvenile fiction: **Lost in the Barrens**; President's Medal, University of Western Ontario, 1952; Anisfield-Wolf Award, 1952; Leacock Medal for Humour, 1969; Canadian Library Association Book of the Year Award, 1970.

8. Richler, Mordecai -- won Ruth Schwartz Children's Book award 1976 for **Jacob Two-Two meets the hooded fang**; Governor General's Award, 1971.

9. Smucker, Barbara -- won Canada Council's Literature Prize, 1979; Schwartz Award, Ontario Arts Council, 1980; National Conference of Jews and Christians Brotherhood Award, 1980.

Of all the authors of juvenile fiction, only the following five did not win awards: Allan, Robert Thomas; Freeman, Bill; German, Tony; Kropp, Paul; and Munsterhjelm, Erik. The novels by Freeman, German, Kropp and Munsterhjelm, however, received funding for translation from the Canada Council Translation Grants Programme.

The above list reveals that there are twelve **high literature** authors from the English-Canadian system who had, by 1982, won major awards - out of a possible fourteen (including Kirby, who published before the inception of awards). There are nine authors of **juvenile fiction** who had won, by 1982, major awards - out of a possible fourteen. Combining the above two categories, there are nineteen English-Canadian authors who won major awards, whose novels were subsequently translated into the French-Canadian system between 1967-1982, out of a possible twenty-seven. The rest of the novels remain under the category **general popular fiction**, therefore are not eligible for the granting of major awards. Many of these general popular fiction novels received, however, Canada Council Translation Grants.

2. FRENCH-CANADIAN AUTHORS INTO THE ENGLISH-CANADIAN SYSTEM

This section will conduct a similar analysis to that which precedes, only in the opposite direction: from French into English. As with the previous analysis, this section pertains only to the Canadian systems. The discussion of the international systems (languages and literatures) as translated into the Canadian systems will follow this chapter.

2.1. Division of Authors According to Kind of Novel

This section will be categorized differently from its English-Canadian counterpart due to the fact that almost all of the translated novels published into the target system may be classified as **high literature**. The facts are as follows: between the years 1967-1982, ninety-four translated novels were published in the target system (some of these were reprinted translations, discussed in the chapter on

Publishing). Of these ninety-four, ninety-two may be classified as **high literature** novels, and two are classified as **juvenile fiction**[5]. An asterisk (*) indicates those novels which received Canada Council Translation Grants between 1967 and 1982. The letter **A** indicates those authors who won awards; the letters **FF** indicate Founding Fathers who wrote novels before the inception of awards. The complete list of translated French-Canadian novels is as follows:

A*1. Archambault, Gilles. Les Pins parasols/The Umbrella Pines.

A*2. Aquin, Hubert. Trou de Mémoire/Blackout.

***2.1.** Aquin, Hubert. Neige noire/Hamlet's Twin.

***2.2.** Aquin, Hubert. Prochain episode/Prochain Épisode.

*** 2.3.** Aquin, Hubert. L'Antiphonaire/The Antiphonary.

FF3. Aubert de Gaspé, Philippe Joseph. Les anciens Canadiens/Canadians of Old.

A*4. Beaulieu, Victor-Lévy. Blanche forcée/Blanche Forcée.

***4.1.** Beaulieu, Victor-Lévy. Un Rêve québécois/A Québécois Dream.

***4.2.** Beaulieu, Victor-Lévy. Don Quichotte de la démanche/Don Quixote in Nighttown.

***4.3.** Beaulieu, Victor-Lévy. Les Grands-pères/The Grandfathers.

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[5] Though Guèvremont and Poulin had some novels translated together into one text (two for Guèvremont; three for Poulin), I have counted these five novels as only two novels, because the target system received them in one volume. In any case, if we regard them as five novels, the statistics for the entire system change as follows: Ninety-seven **canonical** novels translated from French to English, plus two **juvenile** titles, totalling ninety-nine novels from French to English.

A*5. Benoît, Jacques. Jos Carbone/Jos Carbone.

*5.1. Benoît, Jacques. Les Princes/The Princes.

A*6. Bessette, Gérard. La Bagarre/The Brawl.

*6.1. Bessette, Gérard. Le Cycle/Cycle.

*6.2. Bessette, Gérard. L'Incubation/Incubation.

A*7. Blais, Marie-Claire. Une Liaison parisienne/A Literary Affair.

7.1. Blais, Marie-Claire. Une Saison dans la vie d'Emmanuel/A Season in the Life of Emmanuel.

*7.2. Blais, Marie-Claire. David Sterne/David Sterne.

*7.3. Blais, Marie-Claire. Les Apparences/Dürer's Angel.

7.4. Blais, Marie-Claire. La belle Bête/Mad Shadows.

*7.5. Blais, Marie-Claire. Les Nuits de l'underground/Nights in the Underground: An Exploration of Love.

7.6. Blais, Marie-Claire. Tête blanche/Tête Blanche.

*7.7. Blais, Marie-Claire. L'Insoumise/The Fugitive.

*7.8. Blais, Marie-Claire. Le Loup/The Wolf.

A*8. Bosco, Monique. La Femme de Loth/Lot's Wife.

A*9. Brossard, Nicole. Un Livre/A Book.

*9.1. Brossard, Nicole. Sold out/Turn of a Pang.

*9.2. Brossard, Nicole. French kiss/French kiss.

FF*10. Bugnet, Georges. La Forêt/The Forest.

A*11. Caron, Louis. L'Emmitouflé/The Draft Dodger.

A*12. Carrier, Roch. Floralie, où es-tu?/Floralie, where are you?

*12.1. Carrier, Roch. Il est par là, le Soleil/Is it the Sun Philibert?

*12.2. Carrier, Roch. La Guerre, Yes Sir!/La Guerre, Yes Sir!

*12.3. Carrier, Roch. *Le Jardin des délices/The Garden of Delights*.

*12.4. Carrier, Roch. *Le deux-millième Étage/They won't Demolish Me*.

A*13. Chabot, Denys. *L'Eldorado dans les Glaces/Eldorado on Ice*.

*14. Choquette, Gilbert. *Un Tournant extrême/Wednesday's Child*.

FF*15. Dantin, Louis. *Les Enfances de Fanny/Fanny: a Novel*.

A*16. Desrosiers, Léo-Paul. *Les Engagés du grand portage/The Making of Nicolas Montour*.

A*17. Ducharme, Réjean. *L'Hiver de force/Wild to Mild: A Tale*.

A*18. Ferron, Jacques. *Cotnoir/Dr. Cotnoir*.

*18.1. Ferron, Jacques. *Les Confitures de coings et autres textes/Quince Jam*.

*18.2. Ferron, Jacques. *La Charrette/The Cart*.

*18.3. Ferron, Jacques. *L'Amélanchier/The Juneberry Tree*.

*18.4. Ferron, Jacques. *Le Saint-Elias/The Saint Elias*.

*18.5. Ferron, Jacques. *Les Roses sauvages/Wild Roses: A Story Followed by a Love Letter*.

FF*19. Gérin-Lajoie, Antoine. *Jean Rivard, le défricheur/Jean Rivard*.

A*20. Giguère, Diane. *Dans les Ailes du vent/Wings in the Wind*.

A*21. Godbout, Jacques. *L'Île au Dragon/Dragon Island*.

*21.1. Godbout, Jacques. *Salut Galarneau!/Hail Galarneau!*

*21.2. Godbout, Jacques. *Le Couteau sur la table/Knife on the Table*.

*22. Grignon, Claude-Henri. *Un Homme et son péché/The Woman and Miser*.

A23. Guèvremont, Germaine. Le Survenant et Marie-Didace/The Outlander.

A*24. Hébert, Anne. Les Enfants du sabbat/Children of the Black Sabbath.

*24.1. Hébert, Anne. Héloïse/Heloise.

24.2. Hébert, Anne. Kamouraska/Kamouraska.

*24.3. Hébert, Anne. Les Chambres de bois/The Silent Rooms: A Novel.

FF25. Hémon, Louis. Maria Chapdelaine/Maria Chapdelaine.

A*26. Jasmin, Claude. Ethel et le terroriste/Ethel and the Terrorist.

*26.1. Jasmin, Claude. Et puis tout est Silence/The rest is Silence.

FF*27. Laberge, Albert. La Scouine/Bitter Bread.

A28. Langevin, André. Poussière sur la ville/Dust over the City.

*28.1. Langevin, André. Une Chaîne dans le parc/Orphan Street.

A*29. Leclerc, Félix. Le Fou de l'île/The Madman, the Kite and The Island.

A*30. Lemelin, Roger. Les Plouffes/The Plouffe Family.

*31. Lemoine, Wilfrid. Le Funambule/The Rope-Dancer.

*32. Magini, Roger. Entre Corneilles et indiens/Between Crows and Indians.

A*33. Maillet, Antonine. La Sagouine/La Sagouine.

33.1. Maillet, Antonine. Pélagie-la-Charrette/Pélagie.

*33.2. Maillet, Antonine. Don l'Orignal/The Tale of Don l'Orignal.

A34. Major, André. Histoires des déserteurs/Inspector Therrien: Tales of Deserters.

*34.1. Major, André. L'Épouvantail/The Scarecrows of Saint-Emmanuel.

*35. Marteau, Robert. *Pentecôte/Pentecost*.

A36. Poulin, Jacques. *Mon Cheval pour un royaume, Jimmy, le coeur de la baleine bleu/The Jimmy Trilogy: My Horse for a Kingdom, Jimmy, The Heart of the Blue Whale*. (These three novels were published, in translation in one text)

*37. Rajic, Négovan. *Les Hommes-taupes/The Mole Men*.

38. Renaud, Jacques. *Le Cassé/Flat, Broke and Beat*.

A*39. Roy, Gabrielle. *Ces Enfants de ma vie/Children of my Heart*.

*39.1. Roy, Gabrielle. *Cet Été qui chantait/Enchanted Summer*.

*39.2. Roy, Gabrielle. *Un Jardin au bout du monde/Garden in the Wind*.

39.3. Roy, Gabrielle. *Rue Deschambault/Street of Riches*.

39.4. Roy, Gabrielle. *La Montagne secrète/The Hidden Mountain*.

39.5. Roy, Gabrielle. *La Route d'Altamont/The Road Past Altamont*.

*39.6. Roy, Gabrielle. *Bonheur d'occasion/The Tin Flute*.

39.7. Roy, Gabrielle. *La petite Poule d'eau/Where Nests the Water Hen*.

*39.8. Roy, Gabrielle. *La Rivière sans repos/Windflower*.

A*40. Savard, Félix Antoine. *Menaud, maître-Draveur/Master of the River*.

*41. Solomon, Michael. *Le Struma/The Struma Incident: A Novel of the Holocaust*.

*42. Soucy, Jean-Yves. *Un Dieu chasseur/Creatures of the Chase*.

A43. Thériault, Yves. *Agaguk/Agaguk*.

43.1. Thériault, Yves. *Agoak: l'héritage d'Agaguk/Agoak: the Legacy of Agaguk*.

*43.2. Thériault, Yves. *Ashini/Ashini*.

*43.3. Thériault, Yves. N'Tsuk/N'Tsuk.

The two novels classified as **Juvenile Fiction** are:

A*1. Martel, Suzanne. Pi-Oui/Peewee.

A*2. Roy, Gabrielle. Courte-Queue/Cliptail.

In describing the facts pertaining to the kind of novels translated from French to English, I will draw certain conclusions by way of a comparison with the facts found in the translation from English to French. The facts are, in summary: ninety-two high literature novels, of ninety-four total, were published, translated from French into English, during the period under study, compared with thirty-two of the total of seventy-three, novels translated from English into French. Further, almost every French-Canadian author won some kind of major award (more on this will follow under the section **Awards**.) Secondly, seventy-seven of the above mentioned novels received Canada Council Translation grants. Many of the above novels which did not receive grants were reprinted editions, translated earlier.

Also, the kind of novels that these French-Canadian authors write (high literature meaning primarily social/psychological and experimental novels) shows, from an institutional point of view, that these French-Canadian novels are indicative of what government granting agencies via publisher's value judgements deem to be the best (political, ideological, moral, aesthetic qualities, etc.), represented primarily by the receipt of a prestigious award. It is difficult to know if the target readers, English-language Canadians, would actively choose to read such novels, were they not published, through government subsidy, and promoted by the literary institution (the number of award-winning authors is significantly high).

2.2. Most Predominant Authors from Each Genre Sub-category (first edition or reprinted translation)

The following ten Québécois authors, listed from the most numerous to the fewest titles, have published at least three novels translated into the English-Canadian system within the specified period of time:

1. Blais, Marie-Claire -- nine novels: *Une Liaison parisienne/A Literary Affair; Une Saison dans la vie d'Emmanuel/A Season in the Life of Emmanuel; David Sterne/David Sterne; Les Apparences/Dürer's Angel; La belle Bête/Mad Shadows; Les Nuits de l'underground/Nights in the Underground: An Exploration of Love; Tête Blanche/Tête Blanche; L'Insoumise/The Fugitive; Le Loup/The Wolf*.

2. Roy, Gabrielle -- nine novels: *Ces Enfants de ma vie/Children of my Heart; Courte-Queue/Cliptail; Un Jardin au bout du monde/Garden in the Wind; Rue Deschambault/Street of Riches; La Montagne secrète/The Hidden Mountain; La Route d'Altamont/The Road Past Altamont; Bonheur d'occasion/The Tin Flute; La petite Poule d'Eau/Where Nests the Water Hen; La Rivière sans repos/Windflower*.

3. Ferron, Jacques -- six novels: *Cotnoir/Dr. Cotnoir; Les Confitures de coings et autres textes/Quince Jam; La Charrette/The Cart; L'Amélanchier/The Juneberry Tree; Le Saint-Elias/The Saint Elias; Les Roses sauvages/Wild Roses: A Story Followed by a Love Letter*.

4. Carrier, Roch -- five novels: *Floralie, où es-tu/Floralie, where are you?; Il est par là, le Soleil/Is*

it the Sun Philibert?; La Guerre, Yes Sir!/La Guerre, Yes Sir!; Le Jardin des délices/The Garden of Delights; Le deux-millième Étage/They Won't Demolish Me.

5. Aquin, Hubert -- four novels: Trou de mémoire/Blackout; Neige noir/Hamlet's Twin; Prochain Épisode/Prochain Épisode; L'Antiphonaire/The Antiphonary.

6. Hébert, Anne -- four novels: Les Enfants du sabbat/ Children of the Black Sabbath; Kamouraska/Kamouraska; Les Chambres de bois/The Silent Rooms; Héloïse/Héloïse.

7. Thériault, Yves -- four novels: Agaguk/Agaguk; Agoak: l'héritage d'Agaguk/Agoak: The Legacy of Agaguk; Ashini/Ashini; N'Tsuk/N'Tsuk.

8. Beaulieu, Victor-Lévy -- three novels: Blanche forcée/Blanche Forcée; Un Rêve québécois/A Québécois Dream; Don Quichotte de la démanche/Don Quixote in Nighttown; Les Grands-pères/The Grandfathers.

9. Godbout, Jacques -- three novels: L'Île au dragon/Dragon Island; Salut Galarneau!/Hail Galarneau!; Le Couteau sur la table/Knife on the Table.

10. Maillet, Antonine -- three novels: La Sagouine/La Sagouine; Pélagie-la-Charrette/Pélagie; Don l'Orignal/The Tale of Don l'Orignal.

With the exception of Gabrielle Roy's Courte-Queue/ Cliptail, which is a work of juvenile fiction, all of the preceding novels may be categorized as **high literature**. In spite of the classification, however, both novels listed under the heading **juvenile fiction** received Canada Council Translation Grants. It is of interest to note here that while the English-Canadian system received nine translated novels each from Blais and Roy, the French-Canadian system received, in the same period, only four translated novels (categorized as Potential Canon) each from Atwood, Callaghan, Davies, Laurence and Richler.) In relation to translation policy, therefore, it is evident that more effort is made by publishers to transfer quality novels from French-Canadian into English-Canadian than from English-Canadian into French-Canadian. (I am uncertain if Québécois authors write much paraliterature. If so, it is not listed in UNESCO, nor did it receive any translation grants. In contrast, popular fiction authors in the English-Canadian system such as Arthur Hailey and Richard Rohmer, received Canada Council Translation Grants for the publication of some of their novels).

2.3. Awards

As with the English-Canadian counterpart, it is of some significance to examine the relationship between the French Canadian novels' receipt of a major award, and the subsequent publication in the target system. The purpose of this section is to determine if there is a link between the granting of awards and the subsequent publication of a translated novel into the target system. I will begin by outlining the winners of the most prestigious national award, **Prix du Gouverneur Général** (though some nationalists would question whether the Governor General's Award is the most prestigious prize in Québec.) The following French-Canadian authors won the **Prix du Gouverneur Général**, for best work of fiction in the French language, between 1967-1982, and had the prize-winning novel translated into English during the same period (the one exception I have added is Bessette, who won in 1965):

1. Aquin, Hubert -- Trou de mémoire, (translated by Alan Brown in 1974 as Blackout). Won in 1968 (declined in 1969.)

2. Beaulieu, Victor-Lévy -- Don Quichotte de la démanche, (translated by Sheila Fischman in 1978 as Don Quixote in Nighttown). Won in 1974.

3. Bessette, Gérard -- L'Incubation, (translated by Glen Shortliffe in 1967 as Incubation). won in 1965.

4. Bosco, Monique -- La Femme de Loth, (translated by John Glassco in 1976 as Lot's Wife). Won in 1970.

5. Ducharme, Réjean -- L'Hiver de force, (translated by Robert Guy in 1981 as Wild to Mild: a Tale). Won in 1973.

6. Godbout, Jacques -- Salut Galarneau!, (translated by Alan Brown in 1971 as Hail Galarneau!). Won in 1967.

7. Hébert, Anne -- Les Enfants du sabbat, (translated by Carol Dunlop-Hébert in 1977 as Children of the Black Sabbath). Won in 1975.

8. Maillet, Antonine -- Don l'Orignal, (translated by Barbara Godard in 1979 as The Tale of Don l'Orignal). Won in 1972.

9. Roy, Gabrielle -- Ces Enfants de ma vie, (translated by Alan Brown in 1979 as Children of my Heart). Won in 1977.

10. Thériault, Yves -- Ashini, (translated by Gwendolyn Moore in 1972 as Ashini). Won in 1961.

The following three novels won the Governor General's Award for fiction for the English translation, not the French-language original:

1. Roy, Gabrielle. The Tin Flute. (originally published as: Bonheur d'occasion, in 1945, it was translated by Hannah Josephson in 1947). The Tin Flute, won the Governor General's Award in 1947. (A new translation by Alan

Brown appeared in 1981 under the same title, The Tin Flute).

2. Roy, Gabrielle. Street of Riches. (originally published as: Rue Deschambault, in 1955, it was translated by Henry Binsse in 1957). Street of Riches, won the Governor General's Award in 1957. (A reprinted translation was published in 1967).

3. Guèvremont, Germaine. The Outlander. (originally published as two separate novels: Le Survenant, 1945, and Marie-Didace, 1947, they were translated by Eric Sutton in 1950). The Outlander, won the Governor General's Award in 1950. (A reprinted edition was published in 1978).

Both authors (Roy and Guèvremont) had reprinted editions of their works published during this period of time. The 1981 edition of The Tin Flute is, in fact a new translation (it is very rare for a Canadian novel to be translated into the same language by different translators). This new translation of The Tin Flute by Allan Brown received Canada Council Translation Grant funding. In addition to the above titles from French into English, Josef Skvorecky won the Governor General's Award in 1984, for the translation of The Engineer of Human Souls from the Czech.

I would deduce that the receipt of a Governor General's Award plays a primary role in the choice of which texts will be translated and published in the target system in Canada.

I will now expand the description by examining the broader question of which authors whose novels were translated into the target system had won awards for previous works.

2.3.(i). Authors Who Received Prizes for Previous Works: Kinds of Prizes

According to the Who's Who in Canadian Literature 1983-84, and information found in the novels themselves, the following French-Canadian authors were awarded prizes for various literary efforts (including stories, drama, criticism, poetry, etc)., (with the exception of Josef Skvorecky who had novels translated from Czech into English) and subsequently had their translated novels published in the target system between 1967-1982:

1. Archambault, Gilles -- won Prix David, 1981.
2. Aquin, Hubert -- won Prix du Gouverneur Général, 1968 (declined).
3. Beaulieu, Victor-Lévy -- won Prix du Gouverneur Général, 1974; Prix Hachette-Larousse, 1967; le Grand Prix de la Ville de Montréal, 1972.
4. Benoît, Jacques -- won Prix de la Province de Québec, 1968.
5. Bessette, Gérard -- won Prix du Gouverneur Général, 1965 and 1971; Prix David, 1980.
6. Blais, Marie-Claire -- won Prix du Gouverneur Général, 1968; Les Prix France-Québec et Médicis, 1966.
7. Bosco, Monique -- won Prix du Gouverneur Général, 1970.
8. Brossard, Nicole -- won Prix du Gouverneur Général, 1974.
9. Caron, Louis -- won Prix France-Canada, 1978; Prix Hermès, 1978; Prix France-Québec, 1981.
10. Carrier, Roch -- won Prix de la Province de Québec, 1965; Grand Prix de la Ville de Montréal, 1981.
11. Chabot, Denys -- won Prix du Gouverneur Général, 1981; Prix Gibson, 1978.
12. Desrosiers, Léo-Paul -- won Prix David, 1939.

13. Ducharme, Rèjean -- won Prix du Gouverneur Général, 1966, 1973, and 1982; Prix littéraire de la Province de Québec, 1967.

14. Ferron, Jacques -- won Prix du Gouverneur Général, 1962; Prix David.

15. Giguère, Diane -- won Prix du Cercle du Livre de France, 1961; Prix-France-Québec, 1977.

16. Godbout, Jacques -- won Prix du Gouverneur Général, 1967; Prix France-Canada, 1962; Prix de l'Academie français, 1965; Prix Duvernay; Prix Belge-Canadien.

17. Guèvremont, Germaine -- won Prix du Gouverneur Général, 1950; Prix Duvernay, 1945; Prix David, 1947; Prix Olivier-de-Serres, Paris, 1947.

18. Hébert, Anne -- won Prix du Gouverneur Général, 1960 and 1975; Prix David, 1943; Prix Duvernay, 1958; Prix France-Canada, 1958; Prix de la Province de Québec, 1959; Prix Molson, 1967; les Prix de Monaco et de l'Académie française, 1976; Prix David, 1978; Prix Fémina, 1982.

19. Jasmin, Claude -- won Prix du Cercle du Livre de France, 1960; Prix France-Québec, 1964; Prix Arthur B. Wood, 1963; Prix Duvernay; Prix France-Canada.

20. Langevin, André -- won Prix du Cercle du Livre de France, 1951, 1953; Prix Liberté, 1967.

21. Leclerc, Félix -- won Grand Prix de Disque, 1951.

22. Lemelin, Roger -- won Prix de Paris.

23. Martel, Suzanne -- won Prix de l'ACELF, 1962, 1963, 1979; Prix de la Province de Québec, 1968; Prix Alvine Bélisle ASTED, 1974; Prix Vicky Metcalf, 1974; Prix Air Canada, 1979; Prix Ruth Schwartz, 1981; Prix du Conseil des Arts du Canada, 1982; premier Prix de Châtelaine, 1967 (all for juvenile fiction).

24. Maillet, Antonine -- won Prix du Gouverneur Général, 1972; Prix Goncourt, 1979; Prix Champlain, 1958; Grand Prix de la Ville de Montréal, 1973; Prix Littéraire de la Presse, 1975; Prix France-Canada, 1975; Prix Littéraire de la Presse, 1976; Prix des Quatre Jurys, 1978; Chalmers Canadian Play Awards, 1980.

25. Major, André -- won Prix du Gouverneur Général, 1976.

26. Poulin, Jacques -- won Prix du Gouverneur Général, 1978 Prix de La Presse, 1974.

27. Roy, Gabrielle -- won Prix du Gouverneur Général, 1947, 1957, and 1977; Prix David, 1967; Molson Prize, 1967; Prix Fémina.

28. Savard, Félix-Antoine -- won Prix du Gouverneur Général, 1959; Prix de l'Academie français, 1945; Prix du Grand Jury des lettres, 1961; la Médaille Lorne Pierce, 1945; Prix Duvernay, 1948; Prix David, 1968.

29. Skvorecky, Josef -- won The Governor General's Award, 1984; Guggenheim Fellowship, 1980; Neustadt International Prize for Literature, 1980. (Special case of an intermediate translation: he writes in Czech, then the novels are translated into English, then into French, from the English versions).

30. Thériault, Yves -- won Prix du Gouverneur Général, 1961; Prix de la Province de Québec; Prix France-Canada; Prix Molson, 1971.

The following fifteen authors had novels translated into English and had not won, by 1982, any significant awards: Bugnet, Georges; Choquette, Gilbert; Dantin, Louis (Eugène Seers); Aubert de Gaspé, Philippe, père; Gérin-Lajoie, Antoine; Grignon, Claude-Henri; Hébert, Jacques; Hémon, Louis; Laberge, Albert; Lemoine, Wilfred; Magini, Roger; Rajic, Négovan; Renaud, Jacques; Solomon, Michael; Soucy, Jean-Yves.

Many of the above mentioned authors wrote in the late nineteenth, early twentieth centuries, hence were more founding fathers (inherited canon) in Canadian letters, and published their original works before the inception of award granting agencies.

The novels published between 1967-1982 by many of these authors, therefore, were reprinted editions. Of the above fifteen authors who did not win awards, only the following seven were, by 1982, relatively new and unknown: Choquette, Gilbert; Hébert, Jacques; Lemoine, Wilfred; Magini, Roger; Rajic, Négovan; Solomon, Michael; Soucy, Jean-Yves.[6]

2.4 Translated Canadian Novels into English from source languages other than French.

*1. Grove, Frederick Philip. (Felix Paul Greve). The Master Mason's House/Maurermeister Ihles Haus. (Grove was born in Prussia, raised in Hamburg, this novel was written and published originally in German and in Germany, prior to his emigration to North America). (Germany: German source). This novel received a Canada Council Translation Grant in 1974 for the translation into English

*2. Shtern, Sholem. The White House in the Mountains/Velvi. (Intermediate translation from the Yiddish).

3. Skvorecky, Josef. The Bass Saxophone/Konec Porucnika Boruvky. (original Czech).

4. Skvorecky, Josef. The Swell Season/Prima Sezona. (original Czech).

*5. Skvorecky, Josef. The Engineer of Human Souls/Pribeh inzenyra lidskych dusi. (original Czech).

*6. Viirlaid, Arved. Graves Without Crosses/Ristideta Haud. (original Estonian).

The above six titles were authored by immigrant Canadians in various source languages. Four of the six titles received Canada Council Translations Grants. It is of interest to note here that while the English-Canadian system received six ethnic titles, the French-Canadian system received none.

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[6] The one exception is Jacques Renaud who, though he had not won major awards by 1982, was the first Québécois novelist to use Joual for dialogue and narration in Le Cassé, 1964, a work which was studied as part of the curriculum in Quebec's CGEP's in the 1970's. Between 1964 and 1968 Le Cassé went through 4 editions and 8,000 copies.

By adding the above six ethnic titles to the French-Canadian ones, the total number is: ninety-eight **high literature** novels, plus two juvenile titles, totalling one-hundred novels into the English-Canadian system, eighty-one of which received Canada Council Translation Grants.

3. INTERNATIONAL SOURCE AUTHORS INTO FRENCH - INTRODUCTION

This section will conduct an analysis similar to the preceding one, but with two major differences. The first difference is that this section will be considering international authors as opposed to strictly Canadian ones. The second difference is that this section will not consider the significance of awards as they pertain to an author being published in translation in the Canadian system; this exclusion exists because international authors do not qualify for Canada Council Translation Grants.

This section will proceed by examining international authors of translated novels received in Canada from 1967-1982 into, firstly, the French-Canadian system, and secondly, the English-Canadian system. The reason why the French-Canadian system comes first is because this analysis is proceeding, in general, from most numerous cases to least, and the largest international source language/literature is found with American, then British, then authors from other languages being imported into the French-Canadian system. I will begin this section, therefore, with authors from the United States whose novels were translated into French in Canada during the period under study.

3.1. Source Authors - U.S.A. - Into French

As with the preceding study about Canadian authors, this section will begin by examining the kinds of novels that American authors had distributed in translation in Canada. The study will divide the U.S. authors according to genre, from **high literature** to **romance novels**, **juvenile fiction**, and **general popular fiction**.

3.1.(i). High Literature

Of a total of one-hundred and fifty-five novels by American authors that were translated into French, only seven may be classified as **high literature**; these are:

1. James, Henry, Les Européens/The Europeans.
2. Kazan, Elia, Actes d'amour/Acts of Love.
3. Miller, Henry, Tropique du cancer/Tropic of Cancer.
4. Nabokov, Vladimir, Machenka/Mary.
5. Warren, Robert Penn. Un Endroit où aller/A Place to Come to.
6. Wouk, Herman. Le Souffle de la guerre/The Winds of War.

Of all the novel categories, this one ranks smallest for American source authors.

3.1.(ii). Romance Novels

The number of translated romance novels by American authors is significantly high; the following American authors had their works translated:

1. Aeby, Jacquelyn. Le Manoir de Catherina Cay/Cottage on Catherine Cay.
2. Aeby, Jacquelyn. Un Coeur dans la tempête/The Storm.
3. Aeby, Jacquelyn. Valérie et le bei Inconnu/Counterfeit Love.
4. Ashe, Penelope. L'Étrangère est arrivée nue/Naked Came the Stranger (adapt).
5. Ashton, Elizabeth. Une joyeuse Aventure/The Joyous Adventure.
6. Blair, Jennifer. Nora, le secret de Lovely Dale: Amour, Suspense/The Long Shadow.
7. Corby, Jane. La Garde-malade à la chevelure d'or rouge/Nurse with the Red-Gold Hair.
8. Corby, Jane. Une Garde-malade voyage/Traveling Nurse.
9. Corby, Jane. Infirmière aux Tourelles/Nurse of Greenmeadow.
10. Dailey, Janet. Et mes Yeux pour pleurer/The Master Fiddler.
11. Finley, Glenna. L'Été d'Alaska/Love Lies North.
12. Finley, Glenna. Le Repaire de l'amour/Kiss a Stranger.
13. Finley, Glenna. La Rivière de l'Amour/Love for a Rogue.
14. Finley, Glenna. Mon Coeur, méfie-toi/Beware my Heart.
15. Finley, Glenna. La Magie de l'amour/Love's Magic Spell.
16. Finley, Glenna. Un Esprit romanesque/The Romantic Spirit.
17. Gaddis, Peggy. Leota Foreman, I.L./Leota Foreman, R.N.
18. Gaddis, Peggy. L'Infirmière des Antilles/Antilles Nurse

19. Gaddis, Peggy. Rivale d'une vedette: la croisière de l'espoir/Rival of the Leading Lady.

20. Gaddis, Peggy. Le Rêve d'une infirmière/Nurse with a Dream.

21. Gaddis, Peggy. L'Infirmière de la clinique/Clinic Nurse.

22. Gaddis, Peggy. L'Infirmière prévenante/The Listening Nurse.

23. Gaddis, Peggy. Betsy Moran, I.L./Betsy Moran, R.N.

24. Gaddis, Peggy. Passions en Floride/Passion in Florida.

25. Gaddis, Peggy. Une Infirmière dans la tourmente/Hurricane Nurse.

26. Gaddis, Peggy. Son Amour en Alaska/Love in Alaska.

27. Grange, Victor. Ma millième Femme/One Woman in a Thousand.

28. Hadley, Robert. Culte d'amour/Cult of Love.

29. Harrison, Chris. Gigolo/Gigolo.

30. Harrison, Chris. Les Divorcées/The Divorcees.

31. MacLean, Jan. Du Feu dans les veines/White Fire.

32. Mandel, Sally. Battements de coeur/Change of Heart.

33. McCurtin, Peter. Clinique d'amour/Love Clinic.

34. Neubauer, William Arthur. Jane Kemp aux salles de réveil/Recovery Room Nurse.

35. Neubauer, William Arthur. Garde-Malade de $1 million/Million Dollar Nurse.

36. O'More, Peggy. L'Urgence réclame l'infirmière Mallon/Emergency Calling Nurse Mallon.

37. Steel, Danielle. Une Saison de passion/Season of Passion.

38. Steel, Danielle. Celle qui s'ignorait/Passion's Promise.

39. Steel, Danielle. Un Monde de rêve/To Love Again.

3.1.(iii). Juvenile Fiction

The following American authors had translated novels classified as **juvenile fiction** received by the French-Canadian system between 1967-1982:

1. Andrews, Terry. Harold et le rat/The Story of Harold: a Novel.
2. Averill, Esther. Pompon, le Chat-pompier/The Fire Cat.
3. Crane, Stephen. Comment naît le courage/The Red Badge of Courage. (adaptation)
4. Donovan, John. Fred et moi/I'll Get There. It Better be Worth the Trip.
5. Donovan, John. La dernière Expérience/Family.
6. Lobel, Arnold. La Soupe à la souris/Mouse Soup.

6.1. Lobel, Arnold. Hulul/Owl at Home.

7. Singer, Brett. Je ne veux pas que tu meures/The Petting Zoo.

The paucity of juvenile fiction indicates that the receivers have a priority/preference system of sub-genre types, a hierarchy in which American high literature is at the bottom, followed by juvenile fiction. Romance novels and popular fiction are the most numerous kinds of American novels translated and received in French-Canada.

3.1.(iv). General Popular Fiction

General popular fiction includes those novels which do not appear in the preceding categories. The **general popular fiction** category includes novels which may be classified as science fiction, thrillers, detective fiction, formula novels, disaster fiction, comedy & farce, western fiction, occult & horror fiction, etc.

The following are the translated novels, classified as **general popular fiction**, by American authors which were received in the French-Canadian system:

1. Alibrandi, Tom. La Droguée/Custody.
2. Bach, Richard. Illusions, ou, les aventures d'un messie Récalcitrant/Illusions: The Adventures of a Reluctant Messiah.
3. Barbree, Jay. Erreur de pilotage/Pilot Error.
4. Benchley, Peter. Jaws: les dents de la mer/Jaws.
5. Benchley, Peter. Les Chiens de la mer/The Deep.
6. Blatty, William P. L'Exorciste/The Exorcist.
7. Cain, James Mallahan. La Belle de la Nouvelle-Orléans/Mignon.
8. Caldwell, Taylor. Capitaines et rois: la dynastie maudite/Captains and the Kings: Dynasty of Death.
9. Caldwell, Taylor. La Dynastie des Ferrier/Testimony of Two Men.
10. Charbonneau, Louis H. L'Embryon/Embryo.
11. Christopher, John. Les Gardiens/The Guardians.
12. Cook, Robin. Vertiges/Brain.
13. Cook, Robin. Morts suspectes/Coma.
14. Crichton, Michael. Congo/Congo.
15. Ebert, Alan & Rotchstein, Janice. Traditions/Traditions.
16. Fisk, Nicholas. Les Prisonniers du temps/Time Trap.
17. Franklin, Max (Richard Deming), Goff, Ivan & Roberts, Ben. Drôles de Dames/Charlie's Angels.
18. Gallico, Paul. L'Aventure du Poséidon/The Poseidon Adventure.

19. Gilroy, Frank Daniel. *C'est arrivé entre midi et trois heures/From Noon Till Three*.

20. Graham, Gail. *La Guerre des innocents/Cross-fire*.

21. Grau, Shirley Ann. *Preuves d'amour/Evidence of Love*.

22. Green, Hannah. *Jamais je ne t'ai promis un Jardin de roses/I Never Promised You a Rose Garden*.

23. Grohskopf, Bernice. *L'École idéale de Bruno Hauter/Notes on the Hauter Experiment: A Journey Through the Inner World of Evelyn B.*

24. Guest, Judith. *Des Gens comme les autres/Ordinary People*.

25. Harris, Thomas. *Dimanche noir: une histoire de terrorisme/Black Sunday*.

26. Hedrin, Sam. *Network: main basse sur la TV/Network*.

27. Heller, Joseph. *Franc comme l'Or/Good as Gold*.

28. Hill, Donald. *De Désir et de mort/Desire and Death*.

29. Holman, Felice. *Le Robinson du métro/Slake's Limbo*.

30. Holzer, Hans. *Meurtre à Amityville/Murder in Amityville.*

31. Howard, Joseph & Mann, Stanley & Hodges, Michael. *Damien: la malédiction 11/Damien: the Omen, part 11.*

32. Howatch, Susan. *Les Riches sont différents/The Rich are Different.*

33. Howatch, Susan. *Penmarric/Penmarric*.

34. Hyde, Christopher. *Désastre/The Wave.*

35. Jahn, Michael. *L'Homme de six millions & au secours d'Athena un/Six Million Dollar Man & The Rescue of Athena One*.

36. Jahn, Michael. *Vin, femmes et guerre/Wine, Women and War*.

37. Johnson, Barbara F. *Belle Fontaine/Homeward Wins the River*.

38. Katz, William. *L'Étrange cas de Crista Spalding/Death Dreams*.

39. Kaufman, Charles. *Nostalgie d'amour/After the Dream*.

40. Koenig, Laird. *La petite Fille au bout du chemin/The Little Girl Who Lives Down the Lane*.

41. Krantz, Judith. *Scruples/Scruples*.

42. Lowry, Lois. *Un Été pour mourir/A Summer to Die*.

43. Maas, Peter. *Made in America/Made in America*.

44. Mandino, Og & Kaye, Buddy. *Buddy: le présent d'Acabar/The Gift of Acabar*.

45. Mandino, Og. *La Commission Christ: une vision de la vie de Jésus/The Christ Commission*.

46. Mann, Stanley. *La troisième Chance/Third Time Lucky*.

47. McGhee, Edward & Moore, Robin. *L'Ultimatum chinois/The Chinese Ultimatum*.

48. Merritt, Abraham. *Sept pas vers Satan/Seven Footprints to Satan*.

49. Miller, Victor B. *Mort à vendre/Death is Not a Passing Grade*. (adapt.)

50. Miller, Victor B. *Traquenards pour l'héroïne/A Very Deadly Game* (adapt.)

51. Mullen, Dore. *Entre Ciel et enfer/All We Know of Heaven*.

52. Muller, Mary. *Un Arbre dans la tempête/Tree in the Wind*.

53. Muller, Mary. *Les Fruits verts des tropiques/Green Peaches Ripen*.

54. Nahum, Lucien. *Les Otages du ciel/Shadow 81*.

55. Perkins, D. M. *La Révolte des sens: d'après le scénario d'Aramand Weston/Defiance*.

56. Raucher, Hermann. *Quelque Temps avec tigre/A Glimpse of Tiger*.

57. Richards, Evan. *Rançon d'un milliard!/Solid Gold Kidnapping*.

58. Robbins, Harold. *Une Femme solitaire/The Lonely Lady*.

59. Rogers, David. *Ne tirez pas sur le Dentiste/The In-Laws*.

60. Rossner, Judith. Une Femme/Looking for Mr. Goodbar.

61. Schiff, Barry & Fishman, Hal. Cible: le pape/The Vatican Target.

62. Scortia, Thomas & Robinson, Frank. La Tour infernale/The Glass Inferno.

63. Segal, Erich. Oliver's Story/Oliver's Story.

64. Seltzer, David. La Malédiction/The Omen.

65. Seskin, Jane. Un Divorce à vivre: l'angoisse de se retrouver seule; d'après un scénario de Loring Mandel/Breaking Up.

66. Sheldon, Sidney. Jennifer; ou la fureur des anges/Rage of Angels.

67. Sheldon, Sidney. Toby/A Stranger in the Mirror.

68. Slade, Bernard. Chapeau!/Tribute.

69. Sorel, Julia. Rocky/Rocky.

70. Southern, Terry. Candy/Candy.

71. Steel, Danielle & White, Garry Michael. Leur Promesse/The Promise.

72. Stewart, Kerry. Si jamais je te revois/If Ever I See You Again (adapt).

73. Stewart, Frederic. Maman je t'aime/Six Weeks.

74. Stewart, Fred Mustard. America/Century.

75. Stratton, Chris. L'Escapade/The Runaway.

76. Stratton, Chris. Mort à l'Arrivée/Dead on Arrival.

77. Straub, Peter. Julia: le cercle infernal/Julia.

78. Susann, Jacqueline. La Vallée des poupées/Valley of the Dolls.

79. Susann, Jacqueline. Dolorès/Jacqueline Susann's Dolores.

80. Susann, Jacqueline. Tous les Soirs Joséphine/Every Night Josephine.

81. Spielberg, Steven. *Rencontre du troisième type/Close Encounters of the Third Kind*.

82. Thomas, Roy. *Conan, le barbare/Conan the Barbarian*. (adapted from the comic strip)

83. Tryon, Thomas. *Fédora/Crowned Heads*.

84. Tyler, Anne. *Toujours partir/Earthly Possessions*.

85. Uris, Leon. *Topaz/Topaz*.

86. Uris, Leon. *Q.B.7; roman/QB V11*.

87. Verrette, Joyce. *Ithtawe: l'unificateur des deux royaumes/Two Kingdoms*.

88. Wallace, Irving. *Sept Minutes/The Seven Minutes*.

89. Walker, Gerald. *Piège à l'hommes/Cruising*.

90. Wilson, Robert C. *La Possédée de Shawonabe/The Crooked Tree*.

91. Wittliff, William D. *Le Retour de l'homme oublié/Raggedy Man*.

92. Woodley, Richard. *Le Chanteur de jazz/The Jazz Singer*.

Of the above categories of novel, this one, **general popular fiction** is the largest, claiming ninety-two American novels translated into the French-Canadian target system. This largest category is slightly more than double the number of novels from the second largest group, **romance novels**, totalling thirty-nine novels. There exists a significant linkage in this category between the visual medium and the transference into the target system of novels belonging to American popular culture. By this I mean that many of these texts had been made into feature films, TV mini-series and weekly TV programs; specific examples are: FEATURE FILMS:

The Deep; Jaws; The Exorcist; Embryo; Coma; The Jazz Singer; The Poseidon Adventure; I Never Promised You a Rose Garden; Black Sunday; Ordinary People; The Little Girl Who Lives Down the Lane; Lonely Lady; Looking For Mr. Goodbar; The Towering Inferno; Oliver's Story; The Omen; Damien: the Omen, Part 11; If Ever I See You Again; Six Weeks; Valley of the Dolls; Close Encounters of the Third Kind; Murder in Amityville; Network; Conan the Barbarian; Raggedy Man. T.V. PROGRAMS: **The Six Million Dollar Man; Charlie's Angels.** T.V. MINI-SERIES: **Scruples; Rage Of Angels; The Winds Of War.**

Of ninety-three **general popular fiction** novels, thirty had been used for films; this is the largest group of novels, in the total Canadian system of translations, that had been translated after the release and promotion of film and t.v.

3.2. Most Predominant Authors from Each Genre Sub-category (first edition and reprinted translations)

The second largest group of novels, **romances**, contain two authors whose novels had been translated most frequently:

1. Gaddis, Peggy -- eleven novels: Leota Foreman, I.L./Leota Foreman, R.N.; L'Infirmière des Antilles/Antilles Nurse; Rivale d'une vedette: la Croisière de l'espoir/Rival of the Leading Lady; Le Rêve d'une infirmière/Nurse with a Dream; L'Infirmière de la clinique/Clinic Nurse; L'Infirmière prévenante/The Listening Nurse; Betsy Moran, I.L./Betsy Moran, R.N.; Passions en Floride/Passion in Florida; Une Infirmière dans la tourmente/Hurricane Nurse; Son Amour en Alaska/Love in Alaska.

2. Finley, Glenna -- six novels: Le Repaire de l'amour/Kiss a Stranger; La Rivière de l'amour/Love for a Rogue; Mon Coeur, méfie-toi/Beware my Heart; La Magie de l'amour/Love's Magic Spell; Un Esprit romanesque/The Romantic Spirit.

The largest group of novels, **general popular fiction,** contains authors who had translated a maximum of two or three novels translated into French:

1. Benchley, Peter -- two titles: Les Chiens de la mer/The Deep;Jaws: les dents de la mer/Jaws.
2. Howatch, Susan -- two titles: Les Riches sont différents/The rich are different; Penmarric/Penmarric.
3. Jahn, Michael, et al. -- three titles, two texts: L'Homme de six millions & Au Secours d'Athena Un/The Six Milion Dollar Man & The Rescue of Athena One; Vin, femmes et guerre/Wine, women and war.
4. Miller, Victor B.-- two titles: Mort à vendre/Death is not a Passing Grade; Traquenards pour l'héroïne/A very deadly Game.
5. Stewart, Frederic -- two titles: Maman je t'aime/Six Weeks; America/Century.
6. Susann, Jacqueline -- three titles: La Vallée des poupées/Valley of the Dolls; Dolorès/Jacqueline Susann's Dolores; Tous les Soirs Joséphine/Every Night Josephine.
7. Uris, Leon -- two titles: Topaz/Topaz; Q.B.7; Roman/QBV11.

All other American authors, whose novels are considered to be **general popular fiction**, had only one novel translated.

4. SOURCE AUTHORS - U.K. INTO FRENCH

The second largest source group of translated novels into the target system, following the American, is the British. There is a total of seventy-seven translated British novels.

4.1. High Literature

The following two British novels may be classified as **high literature:**

1. Drabble, Margaret, Le Milieu de la vie/The Middle Ground.
2. Hardy, Thomas. Tess d'Urberville/Tess of the d'Urbervilles: A Pure Woman.

The paucity of high British literature shows that it is perceived as a low priority in the receiver system, very probably because of the availability of earlier translations published in France. It will become apparent that various kinds of British para-literature receive a high priority in the target system, especially the next category, romance novels.

4.1.(i). Romance Novels

The following British romance novels were received in translation in the target system during the period under study (most of these titles were published by Harlequin's subsidiary in France, then distributed in Québec.)

1. Asquith, Nan. Les Fleurs au fond du Jardin/The Garden of Persephone.
2. Carter, Rosemary. Le Belvédère du diable/Return to Devil's View.
3. Cooper, Ann. Pour séduire Greg Henderson/The Lion's Den.
4. Doyle, Amanda. L'Île des chimères/The Lion of Quimera.
5. Duffield, Anne. (Dorothy Dean Tate). Un autre Côté de l'amour/Another Side of Love.
6. Cartland, Barbara. Le Maître de Singapour/The Magnificent Marriage.

7. Cartland, Barbara. Les Larmes de l'amour/The Tears of Love.

8. Cartland, Barbara. L'Enchantement du désert/Punishment of a Vixen.

9. Cartland, Barbara. Les Détours de l'amour/The Twists and Turns of Love.

10. Cartland, Barbara. Que notre Bonheur dure/Call of the Heart.

11. Fleming, Ruth. La Femme du laird/Second Mrs. Elliot.

12. Graham, Elizabeth. Lui ou personne/Devil on Horseback.

13. Graham, Elizabeth. Un Diable d'ange gardien/New Man at Cedar Hills.

14. Graham, Elizabeth. Le Ranch de la solitude/Mason's Ridge.

15. Graham, Elizabeth. Le Coeur s'égare/Fraser's Bride.

16. Hampson, Anne. La Châtelaine de Whitethorn/The Shadow Between.

17. Hampson, Anne. Pour être un Jour aimée de toi/Dark hills Rising.

18. Hampson, Anne. Paradis tropical/Isle of the Rainbows.

19. Kidd, Flora. Aurore et Sébastian/Marriage in Mexico.

20. Kidd, Flora. De la belle Aube au triste soir/Jungle of Desire.

21. Kidd, Flora. Aux Couleurs des matins d'hiver/The Taming of Lisa.

22. Kidd, Flora. La Flamme du désir/Castle of Temptation.

23. Kidd, Flora. Un Jeu trop dangereux/To Play With Fire.

24. Kidd, Flora. Une Nuit et toutes les autres/Stay Through the Night.

25. Lamb, Charlotte. Crescendo/Crescendo.

26. Linton, Cathy. Carol et Jackie, infirmières/Such Devoted Sisters.

27. Linton, Cathy. Infirmière par Amour/The Reluctant Nurse.

28. Lofts, Norah. L'Espoir renaît à Copsi/Copsi Castle.

29. Lofts, Norah. Fragile amour/Day of the Butterfly.

30. Lofts, Norah. La Légende des Gilderson/A Wayside Tavern.

31. Lofts, Norah. La Porte hantée/Haunted house.

32. Lofts, Norah. Le Mystère derrière la Porte/Gad's Hall.

33. Neels, Betty. Le cinquième Jour de Noël/The Fifth Day of Christmas.

34. Peake, Lilian. Ce Sourire-là/Across a Crowded Room.

35. Pargeter, Margaret. Crinière au vent/Ride a Black Horse.

36. Raynor, Claire. Service en clinique privée/The Private Wins.

37. Raynor, Claire. Le Secret du docteur Weston/Children's Ward.

38. Robins, Patricia Denise. La Fille de Lady Chatterly/Lady Chatterley's Daughter.

39. Ruman, Rosalie. La Vie au-delà de l'amour/Life Beyond Love.

40. Stewart, Mary. N'attendez plus Richard/Madam, Will You Talk?

41. Stewart, Mary. L'Étalon blanc/Airs Above the Ground.

42. Stewart, Mary. Les Lévriers du sérail/The Gabriel Hounds.

43. Stewart, Mary. L'autre Annabel/The Ivy Tree.

44. Stewart, Mary. Tempête sur Corfou/This Rough Magic.

45. Stonebraker, Florence. Docteur Love/The Love Doctor.

46. Stonebraker, Florence. Jouer à l'amour/Nurses Wild.

47. Stonebraker, Florence. Sally, haute couture/High Fashion.

48. Stratton, Rebecca. Sur la Route de Gafsa/The Road to Gafsa.

The list shows that more than half of the translated British novels are classified as **Romance novels**.

4.1.(ii). Juvenile Fiction

The following novels have been classified as **juvenile fiction**. Most of them belonged in the source systems to the categories **high literature** or **general popular fiction**. As mentioned above, most of these texts are promoted in the target system as **adaptations** for children. In these cases, I have placed the priority on the target system; such texts originally grouped as **high literature**, or **general popular fiction**, therefore, will be grouped as **juvenile fiction**.

1. Dickens, Charles. Un Conte de deux villes/A Tale of Two Cities (adaptation).
2. Doyle, Arthur Conan. Les grandes Aventures de Sherlock Holmes/The Great Adventures of Sherlock Holmes (adaptation).
3. Carroll, Lewis. Les Aventures d'Alice au pays des merveilles/Alice's Adventures in Wonderland.
4. Sewell, Anna. Un Cheval se raconte/Black Beauty (adaptation).
5. Shelley, Mary Wollstonecraft. Frankenstein/Frankenstein (adaptation).
6. Stoker, Bram. Dracula/Dracula (adaptation).
7. Stevenson, Robert Louis. Dr. Jekyll et M. Hyde/Dr. Jekyll and Mr. Hyde (adaptation).
8. Stevenson, Robert Louis. L'île au trésor/Treasure Island. (adaptation)
9. Swift, Jonathan. Les Voyages de Gulliver/Gulliver's Travels (adaptation).

10. Wells, Herbert G. Explorations dans le temps/The Time Machine (adaptation).

In different ways, the above ten texts are considered classics in English fiction; it is significant to compare these juvenile novels with those found in the English-Canadian and American systems that have been translated or adapted into the French-Canadian system. Only the British source system has classics; the Canadian and American contain relatively new novels written specifically for children.

4.1.(iii). General Popular Fiction

Following romance novels, **general popular fiction** is the second largest category of British novels translated into the target system; the following British authors had popular fiction novels translated into the French-language Canadian system between 1967-1982:

1. Archer, Jeffrey. Faut-il le dire au Président/Shall we Tell the President?
2. Archer, Jeffrey. Kane et Abel/Kane and Abel.
3. Clavell, James. Un Caïd/King Rat.
4. Clavell, James. La noble Maison/Noble House.
5. Clavell, James. Shogun: le roman des samouraïs/Shōgun: A Novel of Japan.
6. Clavell, James. Taï-Pan/Taï-Pan.
7. Cleland, John. Mémoires d'un libertin/Memoirs of a Coxcomb.
8. Cleland, John. Fanny Hill/Fanny Hill: Memoirs of a Woman of Pleasure.

9. Christie, Agatha. La dernière Énigme/Sleeping Murder: Miss Marple's Last Case.

10. Christie, Agatha. Le Crime est notre affaire/Partners in Crime.

11. Forsyth, Frederick. L'Alternative du diable/The Devil's Alternative.

12. Gainham, Sarah. La Nuit s'abat sur la ville/Night Falls on the City.

13. Le Carré, John. Un Amant naïf et sentimental/The Naive and Sentimental Lover.

14. Malpass, Eric L. Ce bon gros Jones/Beefy Jones.

15. Patterson, Henry. (Jack Higgins). L'Aigle s'est envolé/ The Eagle has Landed.

16. Raine, Kathleen. Le Royaume inconnu/The Land Unknown.

17. Robinson, Derek. Les Abattoirs du ciel/Goshawk Squadron.

As with the American source system, there is a linkage here between novels made into feature films and published in translation. Specific examples are: FEATURE FILMS: **Taï-Pan; The Naive and Sentimental Lover; The Eagle has Landed:** T.V. MINI-SERIES: **Kane and Abel; Shogun; Noble House; Sleeping Murder: Miss Marple's Last Case; Partners in Crime.**

This kind of novel/film linkage exists, to a lesser extent, in the Canadian systems, for example, film versions of **The Apprenticeship of Duddy Kravitz; A Jest of God (Rachel, Rachel); Two Solitudes; Surfacing, The Tin Flute; The Wars.**

4.2. Most Predominant Authors from Each Genre Sub-category (first edition or reprinted translations)

The second largest group of British novels, **general popular fiction**, yields only one author with four translated novels and two authors with two translated novel:

1. Clavell, James -- four titles: *Un Caïd/King Rat; Shogun: le roman des samouraïs/Shōgun: a Novel of Japan; Taï-Pan/Taï-Pan; La noble Maison/Noble house*.
2. Archer, Jeffrey -- two titles: *Faut-il le dire au Président?/Shall we Tell the President; Kane et Abel/Kane and Abel*.
3. Christie, Agatha -- two titles: *La dernière Énigme/Sleeping Murder: Miss Marple's Last Case; Le Crime est notre affaire/Partners in Crime*.

Six of the above eight titles were made into films and then promoted energetically in Canada.

The paucity of translated novels by any single British author would indicate that the target system does not place a high priority on a specific name or reputation of an author. English speaking Canadians would, of course, read the originals, as would a significant number of bilingual French speaking Canadians. Also, though it remains outside the realm of this study, these facts may be related to copyright agreements with French publishers.

The largest category of British source novels is that of the romance; the following authors have published the most translated novels into the target system:

1. Kidd, Flora -- six titles: *De la belle Aube au triste soir/Jungle of Desire; Aux Couleurs des matins d'hiver/The Taming of Lisa; La Flamme du désir/Castle of Temptation; Un Jeu trop dangereux/To Play With Fire; Une*

Nuit et toutes les sutres/Stay Through the Night; Aurore et Sébastian/Marriage in Mexico.

2. Lofts, Norah -- five titles: *L'Espoir renaît à Copsi/Copsi Castle; Fragile Amour/Day of the Butterfly; La Légende des Gilderson/A Wayside Tavern; La Porte hantée/Haunted House; Le Mystère derrière la porte/Gad's Hall*.
3. Stewart, Mary -- five titles: *N'Attendez plus Richard/Madam, will you talk?; L'Étalon blanc/Airs above the Ground; Les Lévriers du sérail/The Gabriel Hounds; L'autre Annabel/The Ivy Tree; Tempête sur Corfou/This Rough Magic*.
4. Cartland, Barbara -- five titles: *Les Larmes de l'Amour/The Tears of Love; L'Enchantement du désert/Punishment of a Vixen; Les Détours de l'amour/The Twists and Turns of Love; Que notre Bonheur dure/Call of the Heart; Le Maître de Singapour/The Magnificant Marriage*.
5. Graham, Elizabeth -- four titles: *Lui ou personne/Devil on Horseback; Un Diable d'ange gardien/New Man at Cedar Hills; Le Ranch de la Solitude/Mason's Ridge; Le Coeur s'égare/Fraser's Bride*.

The fact that there are twenty-five titles, of a possible forty-eight contributed by five authors, indicates that the target system places a high priority on source author loyalty as it pertains to translated British romance novels. These results are similar to those found in the translated American romance novels, though they are here not as extreme, because two names dominate that system (Peggy Gaddis, eleven novels, and Glenna Finley, six novels, out of a possible thirty-three). Author loyalty, therefore, is an equally high priority for American as well as British source authors of romance fiction, when they are transferred into the target system.

The study will now examine all other international source languages/literatures translated into English and French.

5. INTERNATIONAL SOURCE LANGUAGES/LITERATURES INTO THE FRENCH-CANADIAN SYSTEM: INTRODUCTION

The number of translations from source literatures which are not from the U.S.A. or the U.K. is small indeed (nineteen novels from various source languages into French). The analysis of these various source literatures will, nonetheless, proceed in the same manner as the preceding ones. The facts to be outlined will begin with all source languages/literatures in the French-Canadian system.

5.1. High Literature

There are two novels identified as **high literature** from international sources other than the U.S.A. and the U.K.; these are: Walsh, Maurice, L'Homme tranquille/The Quiet Man. (Ireland), and Barakat, Halim Isber, Le Vaisseau reprend le large/'Awdat at-ta' ir ila al-bahr. (Syria - Arabic source).

5.1.(i). Romance Novels

There are only two international novels identified as **Romance fiction:** from Ireland, Stacpoole, Henry de Vere, La Baie des songes/The Beach of Dreams; from Spain, Linares, Luisa-Maria, La Nuit, je suis indiscrète/De noche soy indiscreta.

5.1.(ii). Juvenile Fiction

There are only two international source language novels identified as **Juvenile fiction**: Germany's Korschunow, Irina, Christophe/Die Sache mit Christoph; and Simmel, Johannes M., Et Jimmy se rendit à l'arc-en-ciel/Und Jimmy ging zum Regenbogen.

5.1.(iii). General Popular Fiction

There are thirteen international source authors whose novels have been identified as **popular fiction**: from Argentina, (Spanish source language): Bioy, Casares, Adolfo: Plan d'évasion/Plan de Evasion[7]; from Germany: Cadivec, Edith, Expérience et Eros, ma raison de vivre/Eros, der Sinn meines Lebens; Doutine, Heike, Il faudrait être jeune/Wanke Nicht, mein Vaterland; Konsalik, Heinz, Günther, Le Mystère des sept palmiers/Das Geheimnis der sieben Palmen; Lang, Othmar Franz, Mes Compagnes/Warum zeigst du der Welt das Licht; Mudrich, Eva Maria, Ferida, I'île du bonheur/Das Glück von Ferida; from Australia: McCullough, Colleen, Les Oiseaux se cachent pour mourir/Thorn Birds; from Japan, Ariyoshi, Sawako, Kae; ou, Les Deux Rivales/Janaoka Seishu no Tsuma; from Denmark, Holm, Siv, Moi, une Femme/Jeg - en Kvinde; from Holland: Remoortere, Julien van. Le Livre interdit de Krista O/Het verboeden boek van Krista O; from Russia: Ktorova, Alla. Le Visage de l'Oiseau de feu: Fragments d'un antiroman inachevé/Lico Zar-Pticy: Obryvki Neokončennogo Antiromana; from Italy: Libenzi, Ermanno. La Planète des fous/Il pianeta dei matti; from Portugal: Queiroz, Dinah Silveira de. L'Île aux démons/ Margarida La Rocque.

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[7] Aside from this novel Bioy is, especially because of his association with Borges, an otherwise canonized author.

5.2. Language/Country of Source Texts

Aside from the U.S.A. and the U.K., the only other countries whose authors' novels were received into the French-Canadian system between 1967-1982 are: Argentina, Australia, Denmark, France, Germany, Holland, Ireland, Italy, Japan, Portugal, Russia, and Syria (all totalling only nineteen novels belonging to genre categories). Germany has the highest number of translated novels (seven) followed by Ireland (two novels); all other source countries have only one translated novel each.

6. OTHER INTERNATIONAL SOURCE LANGUAGES INTO THE ENGLISH-CANADIAN SYSTEM

This section will describe the following facts as they pertain to this study: specifically, the number and kind of translated novels from various language/literature into the English-Canadian system.

6.1. High Literature

The following ten novels (counting the three Egyptian novels published in one volume) from the international index were published in Canada in English, and may be classified as **high literature:**

1. Elkhadem, Saad & Mahfuz, Najib & Walyy Al-Din, Ismail: Three Contemporary Egyptian Novels: From the Travels of Odysseus; Al Karnak; Hommos Akhdar. (Egypt: Arabic source)
2. Harder, Hans: No Strangers in Exile/Wologdas Weisse Waelder. (Germany: German source)
3. Herlin, Hans: Commerations/Freunde. (Germany: German source)
4. Herzen, Aleksandr Ivanovic: Who is to Blame/Kto Vinovat. (-19th C. Russian source)
5. Muravin, Victor: The Diary of Vikenty Angarov/Aurora Borealis. (U.S.S.R.)
6. Privat, Edmond: The Life of Zamenhof/Vivo de Zamenhof. (Esperanto)
7. Tostoj, Lev Nikolaevic: Hadji Murat: A Tale of the Caucasus/Hadji Murad. (- 19th C. Russian source)

6.1.(i). Romance Novels

The following five international novels may be classified as **Romance fiction:**

1. Andrau, Marianne. Dark Persuasion/Cet Homme est à moi. (France)
2. Jaunière, Claudette. Captive Heart/Mariage manqué. (France)
3. Januière, Claudette. Journey of Fear/La folle Imprudence. (France)

4. Magali. The Healing Heart/Le Bonheur est pour demain. (France)
5. Viromme, Claude. A Cold Dawn/Un Ange en enfer. (France)

6.1.(ii). Juvenile Fiction

This is the largest category for novels from international sources (excluding U.S.A., and Britain) translated into the English-Canadian system; the facts are as follows:

1. Dmytrenko, Maria. Mikhailyk (Mikey): a Story About a Teenaged Boy, a Mere Child, who Served on Active Duty as an Ukrainian Insurgent Army Scout/Myhailyk. Opovidannia pro iunoho rozvidnyka UPA. (Ukrainian)
2. Franko, Ivan Jacovyc. Fox Mykyta: Ivan Franko's Ukrainian Classic/Lys Mykita. (Ukrainian)
3. Bomans, Godfried. The Runaway Balloon/Pim, Frits en Ida: de Ontsnapte Ballon. (Dutch)
4. Bomans, Godfried. Gnomes and princes/Pim, Frits en Ida: in het Sprookjesbos. (Dutch)
5. Bomans, Godfried. Captains, Pirates and Runaways/Pim, Frits en Ida: oom Ferdinand.(Dutch)
6. Bomans, Godfried. The Uninhabited Island/Pim, Frits en Ida: het onbewoonde eiland.(Dutch)
7. Hartman, Coen. The Secret Code/De geheimzinnige code. (Dutch)
8. Holm, Anne. I am David/David. (Danish)
9. Hulst, William G. van de. Lost in the Reeds/Tussen het gele riet.(Dutch)
10. Hulst, William G. van de. The Mystery of Old Abe/Ouwe Bram.(Dutch)
11. Hulst, William G. van de. Pierre and his Friends/Peerke en z'n kameraden. (Dutch)

12. Hulst, William G. van de. *The Old Man and his Dog/Thijs en Thor*. (Dutch)

13. Vandehulst, William G. *The Window in the Roof/Ergens in de wijde wereld*. (same as Hulst, William G. van de.)(Dutch)

14. Vandehulst, William G. *The Lost Photograph/De verloren foto*.(Dutch)

15. Prins, Piet. *The Mystery of the Three-Fingered Villain/Vier Vrienden op Overlaar.*(Dutch)

16. Prins, Piet. *Scout: the Treasure of Rodensteyn Castle/Snuf en de verborgen schat*.(Dutch)

17. Prins, Piet. *The Grim Reaper/Holland Onder het hakenkruis 2*.(Dutch)

18. Prins, Piet. *The Four Adventurers Meet the Evil Professor/Vier vrienden en een vigilante*. (Dutch)

19. Prins, Piet. *Wambu: in the Valley of Death/Wambo de zwarte zwerver*.(Dutch)

20. Prins, Piet. *Hideout in the Swamp/Holland onder het hakenkruis 1*. (Dutch)

21. Prins, Piet. *Wambu: the chieftain's son/Wambo de jonge papoea*. (Dutch)

22. Prins, Piet. *Wambu: journey to manhood/Wambo vindt her geluk*. (Dutch)

23. Prins, Piet. *Run, Kevin, Run/De vreemde zwerftocht*. (Dutch)

24. Prins, Piet. *The Lonely Sentinel/Voorloper.*(Dutch)

25. Prins, Piet. *Scout: the Flying Phantom/Snuf en de jacht op vliegende volckert.* (Dutch)

26. Prins, Piet. *Scout: the Sailing Sleuths/Snuf en de ijsvogel*. (Dutch)

27. Vries, Anne de. *Journey Through the Night/Ries door de nacht*. (Dutch)

28. Vries, Anne de. *The Street Urchin/Ratje een jongen van de straat*. (Dutch)

29. Vries, Anne de. You Only Live Once/Vij leven maar eens. (Dutch)

The above list shows that, aside from one Danish text and two Ukrainian texts (of which Franko's book is considered to be a classic), twenty-six of the twenty-nine juvenile fiction novels are authored by Dutch authors.

6.1.(iii). General Popular Fiction

One title from Russia: Konstantinov, Vladimir Konstantinovic & Racer, Boris Mihajlovic, After Midnight/Posle dvenadcati; from France: Guillot, René, Fodai and the Leopard-Men/Fodé Koro et les hommes-panthères; from Hungary, Gabor, Aron, East of Man/Az embertöl keletre.

6.2. Linkage Between the Origin of the Source Author and Genre Sub-category

The most visible fact that may be mentioned in this category is the amount of juvenile fiction which appears from the Netherlands. Three authors, in particular, had numerous novels for children which were translated and published in the English-Canadian system: Piet Prins (twelve stories); William G. Vandehulst (six stories); Godfried Bomans (four stories). The total number of juvenile novels from the Netherlands is twenty-six, out of a possible twenty-nine international juvenile novels translated into English, or a total of forty-eight international novels from all genre categories.

6.3. Language/Country of Source Texts

A total of forty-eight translated novels were received in this category. Most international novels translated into English come from the Dutch language, Netherlands (twenty-six) and are all juvenile fiction. The second largest group is from France: French language (five romance novels and one popular fiction novel); followed by two nineteenth century Russian (high literature novels); and two twentieth century Russian (popular fiction); followed by three from Egypt, Arabic language, (high literature novels); two from Israel, Hebrew language, (high literature novels), and two from the U.S.S.R: Ukrainian (juvenile fiction novels); one from Denmark, (Danish language juvenile fiction); one from Hungary (popular fiction); and one from Spain, Spanish language (romance fiction).

Further analysis of inter-systemic relations will be provided upon completion of the chapters on publishers and translators.

CHAPTER 2 - PUBLISHERS & DISTRIBUTORS

i. INTRODUCTION

Between the years 1967-1982, eighty-three firms published or distributed[1] novels translated into the English and French languages in Canada. This figure includes novels from all international source languages and literatures as well as the two official languages of Canada. Most of the French houses located in the Province of Québec published novels translated mainly from English into French (with a few additional international works translated into French), and those houses located in the rest of Canada, primarily Toronto, published novels mostly translated from French into English, with some from other languages. These facts strengthen my argument, therefore, that Canada has two separate systems which are determined by language: one for Québec and one for the rest of Canada.[2]

The study which follows describes these eighty-three publishers (and a few distributors)[3] and lists the specific translated novels which were received into the two target

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[1] Most of the publishers in my study are Canadian, including those who worked primarily with paraliterature; I have also considered, however, a few houses which are distributors, indicating this in my study. On purpose, I have excluded the best known U.S. and U.K. based multinational publishers and distributors, their subsidiaries and book clubs.

[2] The notion of Canada as two largely separate systems, as evinced by the data pertaining to the Canadian publishing industry, is reinforced by the fact that a recent edition of Quill and Quire's Canadian Publishers Directory (Summer 1991 edition), divides the publishers names and addresses into two separate sections: English-Language Book Sources and French-Language Book Sources.

[3] The UNESCO Translation Index does not distinguish between publishers and distributors. In such cases where the distinction was unclear, I have consulted, primarily, the Bibliographie de la France to see which novels were first translated in France and either distributed in Canada, or published simultaneously by the Canadian branch office, as well as the Bibliothèque Nationale du Québec and Canadiana to see if the translations were first published in Québec.

systems between 1967-1982. In order to better understand the impact of the Canada Council Translation Grants on the Canadian publishing industry, I have arranged the study in the following manner: firstly, the study is divided into two major segments. The first segment lists those houses which received Canada Council Translation Grants; all of these are Canadian publishers. The publishers are divided into three categories: firstly, those who produced English to French translations, secondly, French to English translations, and thirdly, those who published a combination of both English and French, or translations from other source languages aside from English and French. The second segment of the study lists publishers or distributors who did not receive Canada Council Translation Grants; this section is also divided according to the preceding three categories. The publication date of the translation is also listed as is the name of the translator, where indicated. In addition, the name of the source publisher and the date of the original publication are provided in bold print for Canadian authors only.

In terms of selection priorities of Canadian novels especially, it is significant to note that a substantial number of these novels are reprinted older translations. In such cases I have indicated **rpt** editions.

In the hope of finding a pattern for the selection process as it pertains to the two Canadian systems, I have included an analysis of the preceding information when the publisher or distributor lists a corpus of more than seven novels.[4] I wrote to the Editors of twelve selected houses asking key questions about their production. These questions inquired about the total number of original novels they published during the period under investigation, whether they published original novels authored only by Canadians or by international authors as well, and if the publication of novels is a major or minor activity for the totality of their publication program. To these twelve inquiries, I received six replies. The first reply came from **Éditions Pierre Tisseyre**, the second from **McClelland and Stewart**, the third from **Harlequin**, the fourth from **Lidec**, the fifth from **Oberon Press**, and the sixth from **Paideia Press**. Following the information about these houses or distributors, I will provide conclusions about the totality of the information provided.

1. Canadian Publishers and Canada Council Translation Grants

Before describing the specific houses which received grants for translated Canadian novels, I will outline the eligibility criteria of the Canada Council. I received a letter from the Canada Council describing the way in which the Translation Grants Program works:

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[4] The following sixteen target publishers or distributors list more than seven translated novels in their total corpus: Anansi (nine novels); Cercle du Livre de France (15 novels); Éditions Harlequin (27 novels); Editions Héritage (twenty-nine novels); Éditions de l'Homme (nine novels); Éditions de Jour (sixteen novels); Éditions Le Nordais (ten novels); Éditions du Siècle (thirteen novels); Harvest House (fifteen novels); Lidec (fifteen novels); McClelland & Stewart (thirty-one novels); Oberon Press (ten novels); P. Tisseyre (nine novels); Paideia Press (twenty-seven novels); Presses Sélect (eighty-two novels); Quinze (eight novels).

> The Canada Council provides assistance to professional publishing houses through several programs, one being the Translation Grants Program. The mandate of the Translation Grants Program is to provide funding for the translation of works by Canadian authors into English or French or one of Canada's native languages.[5] To be eligible for translation grants, publishers must be currently funded under the Block Grant Program or Project Grant Program, and the titles supported must meet Council guidelines.[6] Further, publishers who wish to translate works into English and French must meet two additional eligibility criteria: they must have already published three eligible titles in the other official language and they must have an effective distribution network in place for these translations. All works by Canadian authors are eligible for translation into English and French or one of Canada's native languages, with the exception of certain ineligible categories of titles. There is no automatic correlation between grants awarded to authors and subsequent funding of translations....
> It is the publishers who apply for the translation grants on behalf of the translators. Applications made on behalf of translators who have not yet received Council assistance are evaluated by independent assessors on the basis of the quality of the translation sample submitted. Applications made on behalf of translators who have already been funded through the program are reviewed by officers of the Writing and Publishing Section....
>
> Alan Gotlieb, Chairman, The Canada Council/Conseil des Arts du Canada, October 23, 1991.

The preceding letter is self-explanatory, clearly outlining the Council's system in the choice of novels which are selected for translation. In addition to Alan Gotlieb's letter, I received the Council's publication General

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[5] Between 1967-1982, not one title is listed which received funding for translation into one of Canada's native languages.

[6] The conditions of the Canada Council specify that the grant is paid to the publishing house, but must be passed on in its entirety to the translator, who receives a copy of the grant notification. If the work is translated but not published, the publisher must reimburse the Council the full amount of the grant.

Information and Eligibility Requirements for Book Publishers which specifies the eligibility requirements for Publishers as well as the ineligible categories of titles. The basic eligibility criteria for all publishing support programs (including the Translation Grants) are as follows:

A. Eligibility of Publishers:

1. The house must be 75 per cent Canadian owned and controlled editorially in Canada.
2. Book publishing must be the primary, not a peripheral or occasional, activity.
3. The house must have at least four eligible titles in print and be committed to a sustained book publishing program.
4. The house must have a demonstrated editorial capability.
5. The house must have identified its audience and developed a distribution strategy to reach that audience.

The Council has also identified the following categories of books as ineligible for support:

B. Ineligible Categories of Titles:

1. Directories, index compilations or bibliographies of minimal critical content.
2. Travel guide books, nature guide books, and tourist-market picture books with minimal text.
3. Instructional or self-help books and manuals (including those of a devotional nature), and books which describe how-to techniques, skills or games.
4. Cookbooks.
5. Catalogues of exhibitions (unless by special exception).
6. Commissioned industrial or business histories.
7. Books not written by a Canadian citizen or permanent resident of Canada.

8. Books not published principally in English or French or one of the native languages.

9. Books with fewer than forty-eight pages, with the exception of children's books which must have at least twenty-four pages.

10. Books for which the author does not receive a royalty.

11. Academic books with less than 50 percent of their retail sales occuring in non-university bookstores.

12. Books not manufactured in Canada, except in the case of international co-editions and full colour, highly illustrative books from an eligible genre.

13. Books which contain advertising other than the publisher's own promotion material.

14. Books designed primarily for an educational market.

15. Books to which the author has made a financial contribution toward publication costs.

16. Books with a print run of fewer than 500 copies.

In addition to the above general rules and regulations, in order to receive a translation grant, the Council lists the following eligibility criteria:

1. The translator must be a Canadian citizen or permanent resident of Canada.

2. Publishers who wish to translate works into the other official language must have already published three eligible titles in the other official language.

3. Publishers must have an effective distribution network in place for these translations.

4. Works of fiction, poetry, drama and children's literature written by Canadian authors in languages other than English, French or a native language may also be eligible for assistance for translation into English or French or a native language.[7]

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[7] There are only four cases of subsidized translations from languages other than English and French (all four are translated into English): Frederick Philip Grove, The Master Mason's House/Maurermeister Ihles Haus (German); Sholem Shtern, The White House in the Mountains/Velvi (orig. Yiddish, intermediate translation); Josef Skvorecky, The Engineer of Human Souls/Pribeh

Between the years 1967-1982, the following publishing houses received Canada Council Translation Grants for publishing some or all of their novels. An asterisk (*) indicates those novels which received Canada Council grants for translation. Reprinted translations (those published before 1967 and later reprinted) are indicated with the abbreviation **rpt**.

1.1. Canadian Publishers: English to French

The following six Canadian publishing houses received Canada Council Translation grants for translations from English into French:

1. BEAUCHEMIN - Montréal - 6 novels
1.1. Adams, Ian. Pour la Sécurité de l'état/End Game in Paris. 1979. (Lise DiVirgilio). Source publisher: **Toronto: Doubleday, 1979.**
1.2. Cook, Robin. Morts suspectes/Coma. 1978. (Jacqueline Lagrange & Jacques Hall).
*1.3. Creighton, Donald. Take-over/Takeover. 1980. (Jacques de Roussan). Source publisher: **Toronto: McClelland & Stewart, 1978.**
1.4. Hyde, Christopher. Désastre/The Wave. 1979. (Jacques de Roussan).
1.5. Rogers, David. Ne tirez pas sur le Dentiste/The In-laws. 1979. (Jean-Michel Wyl).
1.6. Schiff, Barry & Fishman, Hal. Cible: le pape/The Vatican Target. 1979. (Jean Clouatre)

2. CERCLE DU LIVRE DE FRANCE - Montréal - 15 novels
*2.1. Allen, Robert Thomas. Le Violon/The Violin. 1976. (Claire Martin). Source publisher: **Toronto: McGraw-Hill, 1976.**
*2.2. Beresford-Howe, Constance. Le Livre d'Ève/The Book of Eve. 1975. (Michelle Robinson).
*2.3. Callaghan, Morley. Cet Été-là à Paris/That Summer in Paris. 1976. (Michelle Tisseyre). Source publisher: **Toronto: Macmillan, 1963.**

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inzenyra lidskych dusi (Czech); Arved Viirlaid, Graves Without Crosses/Ristideta Hauad (Estonian).

*2.4. Callaghan, Morley. Telle est ma Bien-aimée/Such is my Beloved. 1974. (Michelle Tisseyre). Source publisher: **New York: Scribner's, 1934.**

*2.5. Davies, Robertson. Cinquième Emploi/Fifth Business. 1975. (Arlette Francière). Source publisher: **Toronto: Macmillan, 1970.**

*2.6. Davies, Robertson. Le Lion avait un visage d'homme/The Manticore. 1978. (Claire Martin). Source publisher: **Toronto: Macmillan, 1972.**

*2.7. Laurence, Margaret. L'Ange de pierre/The Stone Angel. 1976. (Claire Martin). Source publisher: **Toronto: McClelland & Stewart, 1964.**

*2.8. MacSkimming, Roy. Formentera/Formentera. 1976. (Arlette Francière).

*2.9. Markoosie. Le Harpon du chasseur/Harpoon of the Hunter. 1971. (Claire Martin). Source publisher: **Montréal: McGill-Queens University Press, 1970.**

*2.10. Mitchell, William O. Qui a vu le Vent/Who has seen the Wind. 1974. (Arlette Francière). Source publisher: **Toronto: Macmillan of Canada, 1961.**

*2.11. Richler, Mordecai. L'Apprentissage de Duddy Kravitz/The Apprenticeship of Duddy Kravitz. 1976. (Jean Simard). Source publisher: **London: Deutsch, 1957.**

*2.12. Richler, Mordecai. Mon Père, ce héros/Son of a Smaller Hero. 1975. (Jean Simard). Source publisher: **London: Deutsch, 1955.**

*2.13. Richler, Mordecai. Jacob deux-deux et le vampire masqué/Jacob Two-Two Meets the Hooded Fang. 1977. (Jean Simard). Source publisher: **Toronto: McClelland & Stewart, 1975.**

*2.14. Watson, Patrick. En ondes dans cinq secondes/Zero to Airtime. 1978. (Laurier Lapierre). Source Publisher: **1974.**

*2.15. Wright, Richard B. Un Homme de weekend/The Weekend Man. 1977. (Jean Paré). Source publisher: **Farrar, Strauss & Giroux, 1971.**

DESCRIPTIVE ANALYSIS

Pierre Tisseyre is founder and director of **Cercle du Livre de France** and the house bearing his name (**P. Tisseyre**); subsequent to this study, these two houses merged. In any case, during the time of this study, 1967-1982, **Cercle du Livre de France** published fifteen novels translated from

English into French. All of the authors are Canadian, and most of them published the original novel in Canada. This house seems to favour a variety of genres of novels, ranging from juvenile fiction, (Allen's Le Violon and Richler's Jacob deux-deux et le vampire masqué) to **high literature** (Callaghan,Davies, Laurence, Mitchell, Richler). All of the authors are modern, original publication dates of the Canadian novels ranging from 1934 to 1976. The most significant fact about the novels published by this house is that all received Canada Council grants for their translation.

Most of the translators used by Tisseyre are professional literary translators and some are famous for their translations and/or creative work, such as Claire Martin, Michelle Robinson, Arlette Francière, and Jean Simard.

3. ÉDITIONS L'ÉTINCELLE - Montréal - 3 novels

3.1. Atwood, Margaret. Faire Surface/Surfacing. 1978. (Marie-France Girod). Source publishers: **Toronto: McClelland & Stewart, 1972; New York: Simon & Schuster, 1973.**

*3.2. Atwood, Margaret. Lady Oracle/Lady Oracle. 1980. (Marlyse Piccand). Source publisher: **Toronto: McClelland & Stewart, 1976.**

3.3. Robbins, Tom. Même les Cow-girls ont les bleus/Even Cow-Girls Get the Blues. 1978. (Philippe Mikriammos).

4. FIDES - Montréal - 5 novels

*4.1. Chétin, Helen. La Dame épouvantail/The Lady of the Strawberries. 1981. (Louis-Bertrand Raymond)

4.2. Cutler, Ebbitt. La vieille Sauvage/The Last Noble Savage. 1980. (Maryse Côté)

*4.3. German, Tony. Tom Penny et les géants de l'Outaouais/River Race. 1982. (Claude Aubry).

Source publisher: **Toronto: Peter Martin Associates, 1979.**

*4.4. Kropp, Paul. Le Cave/Wilted. 1981. (Jean Simard). Source publisher: **Don Mills: Academic Press, 1980** (juvenile).

*4.5. Ross, Sinclair. Au Service du Seigneur/As for Me and My House. 1981. (Louis-Bertrand Raymond). Source publisher: **Toronto: McClelland & Stewart, 1957.**

5. LA PRESSE - Montréal - 3 novels

*5.1. Callaghan, Morley. Cette belle Faim de vivre/A Passion in Rome. 1976. (Lucien Parizeau). Source publisher: **Toronto: MacMillan, 1961.**

5.2. Suzanne, Jacqueline. Tous les Soirs Joséphine/Every Night Josephine. 1973. (E. R. Blanchet)

*5.3. Watson, Sheila. Sous l'Oeil de coyote/The Double Hook. 1976. (Arlette Francière). Source publisher: **Toronto: McClelland & Stewart, 1959.**

6. P. TISSEYRE CLF - Montréal - 9 novels (merged with **Cercle du Livre de France**)

*6.1. Callaghan, Morley. La Promesse de Luke Baldwin/Luke Baldwin's Vow. 1980. (Michelle Tisseyre). Source publisher: **Philadelphia: Winston, 1948.** juvenile

*6.2. Davies, Robertson. Le Monde des merveilles/World of Wonders. 1979. (Claire Martin). Source publisher: **Toronto: Macmillan 1975.**

*6.3. Laurence, Margaret. Les Oracles/The Diviners. 1979. (Michelle Robinson). Source publisher: **Toronto: McClelland & Stewart, 1974.**

*6.4. Little, Jean. Ecoute, l'Oiseau chantera/Listen for the Singing. 1980. (Paule Daveluy). Source publisher: **Toronto: Clarke, Irwin, 1977.** juvenile.

*6.5. Moore, Brian. Le Fol été de Sheila Redden/The Doctor's Wife. 1978. (Jean Simard). Source publisher: **New York, Holt, Rinehart and Winston, 1976.**

*6.6. Mowat, Farley. La Malédiction du tombeau viking/The Curse of the Viking Grave. 1980 (Maryse Côté). Source publisher: **Toronto: Little, Brown and Company, 1966.** juvenile

6.7. Mowat, Farley. Deux grand Ducs dans la famille/Owls in the Family. 1980. (Paule Daveluy). Source publisher: **Toronto: Little, Brown and Company, 1961.** juvenile

*6.8. Smucker, Barbara. Les Chemins secrets de la liberté/Underground to Canada. 1978. (Paule Daveluy). Source publisher: **Toronto: Clarke, Irwin and Company, 1977.** juvenile

*6.9. Smucker, Barbara. Jours de terreur/Days of Terror. 1981. (Paule Daveluy). Source publisher: **Toronto: Clarke, Irwin and Company.** juvenile

DESCRIPTIVE ANALYSIS

Éditions Pierre Tisseyre Inc. has published between 1978-1981 nine novels translated from English into French; this house publishes only Canadian authors, although in the broader sense of this term, which permitted the inclusion of Brian Moore. The kinds of novels are varied, but of high quality in each category, ranging from juvenile fiction (Callaghan, Little, Mowat, Smucker) to high literature (Davies, Laurence, Moore).

There are six translators of nine novels. Paule Daveluy translated four of the novels, the other five translators, one each.

Except for Mowat's novel, Owls in the Family, all the other titles published by this house received Canada Council Translation Grants.

I had asked **Éditions Pierre Tisseyre Inc.** to let me know the total number of novels in the original language they published between 1967-1982; how many of these are by Canadian authors, how many by authors from other countries, and if the publication of the novel genre is a major or minor activity for the totality of their publication program. The reply I received follows:

> You will find enclosed a copy of our catalogues in which, (sic) novels that we have translated in (sic) French, (Canadian) are listed:
>
> Catalogue for adults: p.9 and 13.
> Catalogue for the youth: p.22 to 32.
>
> The original language novels are all Canadian. The publication of novels is a minor activity, because we translate only one novel per year for adults and four or five novels per year for the youth.

This house, therefore, has a policy whereby only one translated novel is published per year for adults, and four or five of juvenile fiction; the rest of their publication program consists of original French-Canadian fiction (including novels, short stories, poetry, etc).

1.2. Canadian Publishers: French to English

The above houses which received grants concentrated on translations from English into French; the following ten houses which received grants published novels from French into English:

1. ANANSI - Toronto - 9 novels

*1.1. Aquin, Hubert. The Antiphonary/L'Antiphonaire, 1973. (Alan Brown). Source publisher: **Montréal: Le Cercle du Livre de France, 1969.**

*1.2. Aquin, Hubert. Blackout/Trou de mémoire, 1974. (Alan Brown). Source publisher: **Montréal: Le Cercle du Livre de France, 1968.**

*1.3. Carrier, Roch. The Garden of Delights/Le Jardin des délices, 1978. (Sheila Fischman). Source publisher: **Montréal: Éditions du Jour, 1975.**

*1.4. Carrier, Roch. La Guerre, Yes Sir!/La Guerre, Yes Sir!. 1970 (Sheila Fischman). Source publisher: **Montréal: Éditions du Jour, 1968.**

*1.5. Carrier, Roch. Floralie, Where Are You?/Floralie, où est-tu? 1971. (Sheila Fischman). Source publisher: **Montréal: Éditions du Jour, 1969.**

*1.6. Carrier, Roch. Is it the Sun Philibert?/Il est par là, le Soleil. 1972. (Sheila Fischman). Source publisher: **Montréal: Éditions du Jour, 1970.**

*1.7. Carrier, Roch. They Won't Demolish Me/Le deux-millième Étage. 1974. (Sheila Fischman). Source publisher: **Montréal: Éditions du Jour, 1973.**

*1.8. Caron, Louis. The Draft Dodger/L'Emmitouflé. 1980. (David T. Homel). Source publisher: **Paris: Le Seuil, 1977.**

*1.9. Poulin, Jacques. The Jimmy Trilogy: Jimmy; My Horse for a Kingdom; The Heart of the Blue Whale/Jimmy; Mon Cheval pour un royaume; Le Coeur de la baleine bleue. 1979. (Sheila Fischman). Source publisher: **Montréal: Éditions du Jour, 1967; 1969; 1970.**

DESCRIPTIVE ANALYSIS

All nine of the translated novels published by **Anansi** between 1967-1982 are by French-Canadians. Five novels by Roch Carrier, two by Hubert Aquin, one by Louis Caron and one trilogy by Jacques Poulin (if the trilogy is counted separately, then the house published a total of eleven novels). All four of these authors are important names in Canadian literature, and all these novels are **high literature** novels.

The Canada Council provided translation grants for all titles published by this house.

Two of the three translators of the novels, Sheila Fischman and Alan Brown, are also famous as far as Canadian literary translation is concerned. Since all the translations by Roch Carrier are by Sheila Fischman, she probably had an affinity for the author. Several translators who responded to my survey mentioned that affinity for a certain author was the main motive for the translation, followed by Canada Council grants. Since all novels received Council funding, it is most likely that the grants motivated the publishers, who, in turn, made offers to the translators.

Both novels by Aquin were published in the source system by **Le Cercle du Livre de France**, and were published in translation four and five years after the appearance of the original. All five novels by Carrier were published in the source system by **Éditions du Jour**, and were published in translation one to nine years after the appearance of the original. Poulin's three novels were published in the original by **Éditions du Jour** in 1967, 1969 and 1970, and appeared in a translated trilogy in 1979. Caron's novel was published by a Paris source publisher **Le Seuil** in 1977 and in translation in 1980.

2. COACH HOUSE PRESS - Toronto - 4 novels

*2.1. Brossard, Nicole. A Book/Un Livre. 1976. (Larry Shouldice). Source publisher: **Montréal: Éditions du Jour, 1970.**

*2.2. Brossard, Nicole. Turn of a Pang/Sold Out. 1976. (Patricia Claxton). Source publisher: **Montréal: Éditions du Jour, 1973.**

*2.3. Ferron, Jacques. Quince Jam/Les Confitures de coings et autres textes. 1977. (Ray Ellenwood). Source publisher: **Montréal: Éditions du Jour, 1965.**

*2.4. Magini, Roger. Between Crows and Indians/Entre corneilles et Indiens. 1976. (Marc Plourde). Source publisher: **Montréal: Éditions du Jour, 1972.**

3. HARVEST HOUSE - Montréal - 15 novels

*3.1. Beaulieu, Victor Lévy. The Grandfathers/Les Grands-pères. 1975. (Marc Plourdre). Source publisher: **Montréal: Éditions du Jour, 1971.**

*3.2. Benoît, Jacques. Jos Carbone/Jos Carbone. 1975. (Sheila Fischman). Source publisher: **Montréal, Éditions du Jour, 1967.**

*3.3. Bessette, Gérard. The Brawl/La Bagarre. 1976. (Marc Lebel & Ronald Sutherland). Source publisher: **Montréal: Le Cercle du livre de France, 1959.**

*3.4. Bugnet, Georges. The Forest/La Forêt. 1976. (David Carpenter). Source publisher: **Montréal: Éditions du Totem, 1935.**

*3.5. Dantin, Louis (Ferdinand, Joseph, Eugène Seers). Fanny: a Novel/Les Enfances de Fanny. 1974. (Raymond Y. Chamberlain). Source publisher: **Montréal: Chantecler, 1951.**

*3.6. Desrosiers, Léo-Paul. The Making of Nicolas Montour/Les Engagés du grand portage. 1978. (Christina van Oordt). Source publisher: **Paris: Gallimard, 1939.**

*3.7. Ferron, Jacques. The Juneberry Tree/L'Amélanchier. 1975. (Raymond Y. Chamberlain). Source publisher: **Montréal: Éditions du Jour, 1970.**

*3.8. Ferron, Jacques. Dr. Cotnoir/Cotnoir. 1973. (Pierre Cloutier). Source publisher: **Montréal: Éditions Orphée, 1962.**

*3.9. Ferron, Jacques. The Saint Elias/Le Saint-Elias. 1975 (Pierre Cloutier). Source publisher: **Montréal: Éditions du Jour, 1972.**

*3.10. Grignon, Claude-Henri. The Woman and the Miser/Un Homme et son péché. 1978. (Yves Brunelle). Source publisher: 1933; Éditions internationales Alain Stanké Ltée., 1976.

*3.11. Jasmin, Claude. Ethel and the Terrorist/Ethel et le terroriste. 1965, rpt: 1974. (David S. Walker). Source publisher: **Montréal: Déom, 1964.**

*3.12. Laberge, Albert. Bitter Bread/La Scouine. 1977. (Conrad Dion). Source publisher: 1918, rpt: **Montréal: Les Éditions de L'Actuelle, 1972.**

*3.13. Savard, Félix Antoine. Master of the River/Menaud, maître-draveur. 1976. (Richard Howard). Source publisher: **Québec: Garneau, 1937.**

*3.14. Thériault, Yves. N'Tsuk/N'Tsuk. 1972. (Gwendolyn Moore). **Montréal: Éditions de l'Homme, 1968.**

*3.15. Thériault, Yves. Ashini/Ashini. 1972. (Gwendolyn Moore). **Montréal: Éditions Fides, 1960.**

DESCRIPTIVE ANALYSIS

Harvest House, though located in Montréal, published fifteen French novels translated into English. Though most French houses in my study are located in Québec and most English houses are located in Ontario, **Harvest House** is the exception to this rule. All these novels are by Canadian authors, most of whom are prominent in Canadian letters. Several of these novels are by older Canadian classics (Dantin, Desrosiers, Grignon, Laberge). All of these translated novels were published by **Harvest House** during the six year period 1972-1978.

There are, in this case, a variety of source publishers, some of whom are Canadian, some from France. There is here a much greater time lag than with other houses in the study, between the publication date of the original novel and the translation; I would surmise that the reason is that this house published many older classics. After the inception of the 1972 Canada Council translation grants program, **Harvest House** was able to afford to publish, in translation, many Canadian classics. This house received Canada Council Translation Grants for every novel they published, including a new translation of Savard's Menaud, maître-draveur (previously translated by Alan Sullivan in 1947 as Boss of the River).

There are a variety of literary translators, fourteen, for fifteen novels. (This variety of translators of Canadian literature is also a feature common to many of the other houses in this study).

4. LONGMANS CANADA - Don Mills, Ont., - 1 novel

* 4.1. Godbout, Jacques. Hail Galarneau!/Salut Galarneau!. 1970. (Alan Brown). Source publisher: **Paris: Seuil, 1967.**

5. MACMILLAN - Toronto - 2 novels

*5.1. Bessette, Gérard. Incubation/L'Incubation. 1967. (Glen Shortliffe.) Source publisher: **Montréal: Déom, 1965.**

5.2. Hémon, Louis. Maria Chapdelaine/Marie Chapdelaine. Trans. W.H. Blake. Maria Chapdelaine: A Tale of the Lake St. John Country. New York: Macmillan, 1921; also rpt. Toronto: Macmillan, 1973. Source publisher: **Paris: Delagrave, 1916.**

6. MCCLELLAND & STEWART - Toronto - 30 novels

*6.1. Aquin, Hubert. Hamlet's Twin/Neige noir. 1979. (Sheila Fischman). Source publisher: **Montréal: La Presse, 1974.**

*6.2. Aquin, Hubert. Prochaine Épisode/Prochain Épisode. 1967; rpt. 1973. (Penny Williams). Source publisher: **Montréal: Le Cercle du Livre de France, 1965.**

6.3. Aubert de Gaspé, Philippe-Joseph. Canadians of Old/Les Anciens Canadiens. Québec: Desbarats & Derbishire, 1863. Trans.Georgiana M. Pensée. The Canadians of Old. Quebec: Desbarats, 1864; rpt. with changes as Seigneur d'Haberville: A Romance of the Fall of New France. Toronto: Musson, 1929. Trans. Charles G. D. Roberts. The Canadians of Old. New York: Appleton, 1890; rpt as Canadians of Old. Toronto: McClelland & Stewart, NCL, 1974.

*6.4. Blais, Marie-Claire. David Sterne/David Sterne. 1973. (David Lobdell). Source publisher: **Montréal: Éditions du Jour, 1967.**

6.5. Blais, Marie-Claire. Tête Blanche/Tête blanche. 1961; rpt. NCL 1974. (Charles Fullman). Source publisher: **Québec: Institut Littéraire du Québec, 1960.**

*6.6. Blais, Marie-Claire. The Wolf/Le Loup. 1974. (Sheila Fischman). Source publisher: **Montréal: Éditions du Jour, 1972.**

*6.7. Blais, Marie-Claire. A Literary Affair/Une Liaison parisienne. 1979. (Sheila Fischman). Source publisher: **Montréal: Éditions Quinze, 1975.**

6.8. Blais, Marie-Claire. Mad Shadows/La Belle Bête. 1960; rpt. NCL, 1971. (Merloyd Lawrence). Source publisher: **Québec: Institut Littéraire du Québec, 1959.**

*6.9. Bosco, Monique. Lot's Wife/La Femme de Loth. 1975. (John Glassco). Source publisher: **Montréal: HMH, 1970.**

*6.10. Ferron, Jacques. Wild Roses: a Story Followed by a Love Letter/Les Roses sauvages. 1976. (Betty Bednarski). Source publisher: **Montréal: Éditions du Jour, 1971.**

*6.11. Gérin-Lajoie, Antoine. Jean Rivard/Jean Rivard, le défricheur. 1977. (Vida Bruce). Source publisher: **Montréal: Rolland, 1874.**

*6.12. Giguère, Diane. Wings in the Wind/Dans les Ailes du vent. 1979. (Alan Brown). Source publisher: **Montréal: Pierre Tisseyre, 1976.**

*6.13. Godbout, Jacques. Knife on the Table/Le Couteau sur la table. 1968. (Penny Williams). Source publisher: **Paris: Éditions du Seuil, 1965.**

6.14. Guèvremont, Germaine. The Outlander/Le Survenant et Marie Didace. 1950; rpt: 1978. (Eric Sutton). Source publisher: Le Survenant: **Montréal: Fides, 1945**; Marie-Didace: **Montréal: Beauchemin, 1947.**

6.15. Langevin, André. Dust Over the City/Poussière sur la ville. 1955; rpt. NCL: 1974. (John Latrobe & Robert Gottlieb). Source publisher: **Montréal: Le cercle du Livre de France, 1953.**

*6.16. Langevin, André. Orphan Street/Une Chaîne dans le parc. 1976. (Alan Brown). Source publisher: **Montréal: Le Cercle du Livre de France, 1974.**

*6.17. Lemelin, Roger. The Plouffe Family/Les Plouffes. 1950; rpt: 1975. (Mary Finch). Source publisher: **Québec: Belisle, 1948.**

*6.18. Major, André. The Scarecrows of Saint-Emmanuel/L'Épouvantail. 1977. (Sheila Fischman). Source publisher: **Montréal: Éditions du Jour, 1974.**

*6.19. Roy, Gabrielle. Children of my Heart/Ces Enfants de ma vie. 1979. (Alan Brown). Source publisher: **Montréal: Éditions du Jour, 1977.**

*6.20. Roy, Gabrielle. Cliptail/Courte-Queue. 1980. (Alan Brown). Source publisher: **Montréal: Editions du Jour, 1979.**

*6.21. Roy, Gabrielle. Enchanted Summer/Cet Été qui chantait. 1976. (Joyce Marshall). Source publisher: **Éditions Françaises, 1972.**

*6.22. Roy, Gabrielle. Garden in the Wind/Un Jardin au bout du monde. 1977. (Alan Brown). Source publisher: **Montréal: Éditions du Jour, 1975.**

6.23. Roy, Gabrielle. The Hidden Mountain/La Montagne secrète. 1962; rpt: 1974. (Harry L. Binsse). Source publisher: **Montréal: Beauchemin, 1961.**

6.24. Roy, Gabrielle. The Road Past Altamont/La Route d'Altamont. 1966; rpt: 1976. (Joyce Marshall). Source publisher: **Montréal: HMH, 1966.**

6.25. Roy, Gabrielle. Street of Riches/Rue Deschambault. 1957; rpt: 1967. (Harry L. Binsse). \Source publisher: **Montréal: Beauchemin, 1955: N.Y., Harcourt, Brace, 1957; rpt. Toronto: NCL, 1967.**

*6.26. Roy, Gabrielle. The Tin Flute/Bonheur d'occasion. 1980. (Alan Brown). Source publisher: **Paris: Flammarion, 1945.**

6.27. Roy, Gabrielle. Where Nests the Water Hen/La petite Poule d'eau. 1950; rpt: 1971. (Harry L. Binsse). Source publisher: **Montréal: Beauchemin, 1970.**

*6.28. Roy, Gabrielle. Windflower/La Rivière sans repos. 1970; rpt., 1975. (Joyce Marshall). Source publisher: **Montréal: Beauchemin, 1970.**

*6.29. Solomon, Michael. The Struma Incident: a Novel of the Holocaust/Le Struma. 1979. (Carol Dunlop-Hébert).

*6.30. Soucy, Jean-Yves. Creatures of the Chase/Un Dieu chasseur. 1979. (John Glassco). Source publisher: **Les Presses de l'Université, 1976.**

Descriptive Analysis

McClelland and Stewart is, of course, **the** Canadian publishing house (as it likes to declare itself). Since this house is probably the most important and influential in relation to English-Canadian literature, I will provide a brief overview of its history. According to The Canadian Encyclopedia, it was founded in 1906 by John McClelland and Frederick Goodchild as McClelland and Goodchild Ltd. When George Stewart joined the firm in 1914, his name was added to the title, but the present form was adopted after Goodchild's departure in 1918. The company began as a library supply house, representing British and American firms, and went on to publish Canadian authors such as C. W. Gordon (Ralph Connor), Bliss Carman, D.C. Scott, Stephen Leacock, L.M. Montgomery and F.P. Grove. Jack McClelland, the founder's son, became executive vice-president in 1952 and president in 1961, and continued to develop a vigorous Canadian book-publishing program that made a most notable contribution to the publishing and marketing of Canadian literature. Widespread publicity and concern was aroused by the announcement in 1971 that McClelland and Stewart was for sale. The Ontario government decided to provide a $1-million loan to prevent its sale to American interests. In 1984 the government again stepped in, freeing McClelland and Stewart from its debt obligation (some $4 million). This action depended on McClelland and Stewart being able to raise over $1 million from the private sector; Jack McClelland's success at this endeavour is an indication of the importance of McClelland and Stewart's contribution to Canadian culture. Through the **New Canadian Library Series** (established in 1958) the company made accessible classic works in Canadian literature, history and social sciences, and greatly aided the growth of Canadian studies. The company published the first two volumes in its Canadian Centenary Series - an 18-volume history of Canada in 1963.[8]

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[8] Daniel Francis, **McClelland and Stewart Limited**, in: Hurtig, Mel, ed., The Canadian Encyclopedia, Vol.11., 1st edition. Edmonton: Hurtig Publishers, 1985. p.1047.

According to the data collected in my own research, most of the thirty translated novels are by well-known Canadian authors (Aquin, Blais, Bosco, Ferron, Guèvremont, Langevin, Roy), as well as older Canadian classics (Aubert de Gaspé, Gérin-Lajoie). The dominant authors are Gabrielle Roy (ten translated novels) and Marie-Claire Blais (five translated novels).

Between 1967-1982, **McClelland & Stewart** published thirty translated novels from the French-Canadian literary system. (Guèvremont's The Outlander is actually three novels, but since it has been received by the target system as one volume, both in the earlier reprinted edition and here, I am classifying it as one text.) The Canada Council Translation Grants Program funded the translation of most of the Canadian novels: one by Aubert de Gaspé; two by Blais; three in one, by Guèvremont; one by Langevin; four by Roy, including two cases of subsidy for reprints (paperback editions by NCL): Lemelin's Les Plouffe, and Godbout's Le Couteau sur la table. Aside from the preceding two cases, most of the reprints were not funded by the Council. The fact that so many of these works are reprints is indicative of the importance placed on translated literature during this period.

A total of nine literary translators were involved with translations for **McClelland and Stewart** (not including the reprinted editions). Alan Brown translated five novels (four by Roy, and one by Giguère); Sheila Fischman translated four novels (one by Aquin, two by Blais, and one by Major); Joyce Marshall translated two novels by Roy; Penny Williams translated one by Aquin and one by Godbout; John Glassco translated one by Monique Bosco and one by Soucy. The remaining translators contributed only one novel each for **McClelland and Stewart.**

McClelland and Stewart replied to my request for information concerning their production program, and part of their answer reads as follows:

> Unfortunately, our records pertaining to your inquiry letter of 25 July 1991, have long been archived at McMaster University, or boxed and warehoused. However, may we suggest you consult the Canadian Books in Print series which can be found in your university library....
>
> The publication of novels is not our primary activity. We do make a committed effort to publish new authors such as Rohinton Mistry and Moyez Vassanji as well as publishing works by established authors such as Margaret Atwood and Robertson Davies, however, our publishing program focuses more on non-fiction....

Though **McClelland and Stewart** did not address my questions concerning their literary translations, they did state what appears to be their current agenda in terms of the selection process of original publications: established authors and new authors. Whether or not the new authors mentioned will make it into the target system is uncertain, the probability seems to increase if they win ~~an~~ award. In any case, it becomes clear that **McClelland and Stewart**, like most Canadian publishers, must focus on non-fiction in order to survive.

7. MUSSON BOOK - Don Mills, Ont., (2 in Toronto) - 5 novels

*7.1. Blais, Marie-Claire. *Nights in the Underground: An Exploration of Love/Les Nuits de l'underground*. 1979. (Ray Ellenwood). Source publisher: **Montréal: Éditions A. Stanké, 1978.**
*7.2. Godbout, Jacques. *Dragon Island/L'Île au dragon*. 1978. (David Ellis). Source publisher: **Paris: Seuil, 1976**
*7.3. Hébert, Anne. *Children of the Black Sabbath/Les Enfants du sabbat.* 1978. (Carol Dunlop-Hébert). Source publisher: **Paris: Seuil, 1975.**
7.4. Hébert, Anne. *Kamouraska/Kamouraska*. 1973. (Norman Shapiro). Source publisher: **Paris: Seuil, 1970.**
*7.5. Hébert, Anne. *The Silent Rooms: A Novel/Les Chambres de bois*. 1974. (Kathy Mezei). Source publisher: **Seuil, 1958, rpt., 1982.**

8. OBERON PRESS - Ottawa - 10 novels

*8.1. Archambault, Gilles. *The Umbrella Pines/Les Pins parasols*. 1980. (David Lobdell). Source publisher: **Montréal: Éditions Quinze, 1976.**
*8.2. Benoît, Jacques. *The Princes/Les Princes*. 1977. (David Lobdell). Source publisher: **Montréal: Éditions du Jour, 1973.**
*8.3. Blais, Marie-Claire. *The Fugitive/L'Insoumise*. 1978. (David Lobdell). Source publisher: **Montréal: Éditions du Jour, 1966.**
*8.4. Chabot, Denys. *Eldorado on Ice/L'Eldorado dans les glaces*. 1981. (David Lobdell). Source publisher: **LaSalle: Éditions Hurtubise, 1978.**
*8.5. Choquette, Gilbert. *Wednesday's Child/Un Tournant extrême*. 1981. (David Lobdell). Source publisher: **Montréal: La Presse, 1979.**
*8.6. Grove, Frederick Philip (Felix Paul Greve). *The Master Mason's House/Maurermeister Ihles Haus*. 1976. (Paul P. Gubbins). Source publisher: **Berlin: Karl Schnabel, 1906.**[9]

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[9] The first page of the translated novel contains the following explanation: "This book was originally written in German and published by **Karl Schnabel** in Berlin in 1906 under the title *Maurermeister Ihles Haus*. The author was then known as Felix Paul Greve and that was the name used on the title-page. The present translation has been prepared from the original by Paul P. Gubbins with the help of a grant from the Canada Council. The text has been edited with an introduction by A. W. Riley and Douglas O. Spettigue.

*8.7. Jasmin, Claude. The Rest is Silence/Et puis tout est Silence. 1981. (David Lobdell). Source publisher: **Montréal: Parti Pris, 1965.**

*8.8. Leclerc, Félix. The Madman, the Kite and the Island/Le Fou de l'île. 1976. (Philip Stratford). Source publisher: **Montréal: Éditions Fides, 1962.**

*8.9. Lemoine, Wilfrid. The Rope-Dancer/Le Funambule. 1979. (David Lobdell). Source publisher: **Montréal: Le Cercle du Livre de France, 1965.**

*8.10. Rajic, Négovan. The Mole Men/Les Hommes taupes. 1980. (David Lobdell). Source publisher: **Ottawa: Le Cercle du Livre de France, 1978.**

DESCRIPTIVE ANALYSIS

Oberon Press has published ten translated novels, all by Canadian authors, between 1976 and 1980. Nine of the ten translations are from French to English. The one exception to this rule is the translation of Grove's novel from German to English, but since this appears to be a special case, I have placed **Oberon Press** in the French to English category. Most of these ten novels are by famous Canadian authors belonging to the canon. Many of these authors are contemporary Canadian writers, having published their original novels in the 1970s (Chabot, Choquette.) All ten novels translated and published by this house received Canada Council Translation Grants. I did receive a reply from **Oberon** to my letter of inquiry. The reply confirmed that their entire production program included forty-one original language novels. The reply specified that all authors published by **Oberon** were Canadian, and that the publication of novels was a minor activity in relation to their entire publication program. Part of the reply reads as follows:

> Oberon published 235 books during the years 1967-1982. Of these, forty-one were novels.... The major genre in this period of time was short stories.

In addition to the reply received from **Oberon**, my research indicates that, unlike other Canadian houses that used a large variety of literary translators, **Oberon** favoured one in particular: David Lobdell, who translated eight of the ten novels. Lobdell appears to have been acting here as a house translator. Two other translators are Paul P. Gubbins and Philip Stratford.

9. PRESS PORCEPIC - Erin, Ont., - 1 novel
*9.1. Beaulieu, Victor-Lévy. Don Quixote in Nighttown/Don Quichotte de la démanche. 1978. (Sheila Fischman). Source publishers: **Montréal: l'Aurore, 1974.**

10. TALONBOOKS - Vancouver - 1 novel
*10.1. Blais, Marie-Claire. Dürer's Angel/Les Apparences. 1976. (David Lobdell). Source publisher: **Montréal: Éditions du Jour, 1970.**

1.3. Canadian Publishers: English to French and/or French to English and/or other source language systems

The following eleven Canadian publishing houses included in their production programs combinations of English to French and French to English translations and/or translations from languages other than English and French. These houses received Canada Council Translation grants for one or more of their translated novels.

1. CLARKE, IRWIN - Toronto - 3 novels

1.1. Guillot, René. Fodai and the Leopard-Men/Fodé Koro et les Hommes-pantheres. 1969. (Joan Selby-Lowndes).

*1.2. Maillet, Antonine. The Tale of Don l'Original/Don l'Orignal. 1978. (Barbara Godard). Source publisher: **Outremont: Éditions Leméac, 1972.**

*1.3. Viirlaid, Arved. Graves Without Crosses/Ristideta Hauad. (Estonian source). 1972. (Ilse Lehiste).

2. ÉDITIONS HÉRITAGE - Montréal - 29 novels

*2.1. Anderson, Doris. Esclave des Haïdas/Slave of Haida. 1978. (Laurent Brault). Source publisher: **Macmillan of Canada, 1974.**

2.2. Barbree, Jay. Erreur de pilotage/Pilot Error. 1978. (Maurice Gagnon)

2.3. Baum, Lyman Frank. L'Enchanteur du pays d'Oz/The Wizard of Oz (adaptation). 1977. (Marie-Andrée Warnant-Côté)

2.4. Crane, Stephen. Comment naît le Courage/The Red Badge of Courage (adaptation). 1976. (Laurent Brault)

2.5. Dickens, Charles. Un Conte de deux villes/A Tale of Two Cities (adaptation). 1978. (Laurent Brault)

2.6. Doyle, Arthur Conan. Les grandes Aventures de Sherlock Holmes/The Great Adventures of Sherlock Holmes (adaptation). 1977. (Lucien Brault)

*2.7. Ducharme, Réjean. L'Hiver de force/Wild to Mild: a Tale. 1980. (Robert Guy). Source publisher: **Paris: Gallimard, 1973.**

2.8. Dumas, Alexandre, père. Les trois Mousquetaires/The Three Musketeers (adaptation. orig. Fr.) 1976. (Laurent Brault)

*2.9. Hays, Wilma Pitchford. Le Tambour de Montcalm/Drummer Boy for Montcalm. 1974. (translator absent)

*2.10. Houston, James. L'Archer blanc: une légende esquimaude/White Archer: an Eskimo Legend. 1978. (Mary Côté). Source publisher: **Toronto: Longman-Academic, 1967; New York: Harcourt, Brace and World, 1967.**

2.11. Hugo, Victor. Le Bossu de Notre-Dame/The Hunchback of Notre-Dame. (adapt. orig. FR) 1976. (Laurent Brault)

2.12. Jahn, Michael. L'Homme de six millions; au secours d'Athena un/The Six Million Dollar Man/The Rescue of Athena One. 1979. (Maurice Gagnon)
2.13. Jahn, Michael. Vin, femmes et guerre/Wine, Women and War. 1977. (André Desmarais)
*2.14. Mackay, Claire. La Mini-moto héroïque/Mini-Bike Hero. 1981. (Raymond Morissette & Thierry Hautem-Morissette). Source publisher: **Richmond Hill, Scholastic-TAB, 1974, 1976; revised edition, 1978.**
*2.15. Munsterhjelm, Erik. Canilou/A Dog Named Wolf. 1979. (Maryse Côté). Source publisher: **Toronto: McClelland & Stewart, 1972.**
2.16. Richards, Evan. Rançon d'un milliard!/Solid Gold Kidnapping. 1978. (André Desmarais)
2.17. Sewell, Anna. Un Cheval se raconte/Black Beauty (adaptation) 1977. (Laurent Brault)
2.18. Shelley, Mary Wollstonecraft. Frankenstein/Frankenstein (adaptation) 1977, (Lucien Brault)
2.19. Stevenson, Robert Louis. Dr. Jekyll et M. Hyde/Dr. Jekyll and Mr. Hyde (adaptation) 1976. (Laurent Brault)
2.20. Stevenson, Robert Louis. L'Île au trésor/Treasure Island (adaptation) 1977 (Laurent Brault)
2.21. Stoker, Bram. Dracula/Dracula. (adaptation) 1976. (Laurent Brault)
2.22. Stratton, Chris. Mort à l'arrivée/Dead on Arrival. 1975. (Julienne C. Brazeau)
2.23. Stratton, Chris. L'Escapade/The Runaway. 1976. (Julienne C. Brazeau)
2.24. Swift, Jonathan. Les Voyages de Gulliver/Gulliver's Travels. (adaptation) 1978. (Laurent Brault)
2.25. Thomas, Roy. Conan, le Barbare/Conan the Barbarian. 1978, (translator absent)
2.26. Verne, Jules. Voyage au centre de la terre/Journey to the Center of the Earth (orig. FR - adaptation) 1977. (Laurent Brault)
2.27. Verne, Jules. 20,000 Lieues sous les mers/20,000 Leagues Under the Sea. (orig. FR adaptation) 1976. (Laurent Brault)
2.28. Wells, Herbert G. Explorations dans le temps/The Time Machine (adaptation). 1976. (Laurent Brault)
*2.29. Yates, Elizabeth. En avant, Voyageurs/With Pipe, Paddle and Song. 1977. (Paule Daveluy). Source publisher: **Toronto: Clarke, Irwin, 1968.**

Descriptive Analysis

Éditions Héritage has published in Québec a significant amount of international classics adapted for children, as well as award-winning Canadian juvenile fiction. These adaptations of classic texts include works by Crane, Dickens, Doyle, Dumas, Sewell, Stevenson, Stoker, Swift, Verne, and Wells; all adaptations from these authors have been translated by Laurent Brault. In fact, fifteen of the twenty-nine novels have been translated by Brault in the three year period 1976, 1977, and 1978. I wrote to Monsieur Brault and asked him if he offered those titles for translation or if **Héritage House** asked him to translate them; I have received no reply.

Seven Canadian authors manifest themselves here: **Doris Anderson, Réjean Ducharme, Wilma Hays, James Houston, Claire Mackay, Erik Munsterhjelm**, and **Elizabeth Yates**. Houston, Hays, Mackay, Munsterhjelm and Yates each wrote works of juvenile fiction, which seems to fit in with the large corpus of adaptations for children. Though the title by Anderson is listed as **adult**, she is also an author of juvenile fiction. The presence of Ducharme seems out of place for this publisher. The Canada Council provided translation grants to this house for all novels by Canadians (a total of seven). The other titles are juvenile fiction authored by non-Canadians, hence do not qualify for translation grants.

3. ÉDITIONS DE L'HOMME - Montréal - 9 novels

*3.1. Bruneau, André. Adieu Québec/Moving Out. 1979. (translator absent). Source publisher: **Don Mills: Musson Book Co., 1978.**

*3.2. Rohmer, Richard H. Séparation/Separation. 1977 (translator absent). Source publisher: **Toronto: McClelland & Stewart, 1976.**

*3.3. Rohmer, Richard H. Ultimatum/Ultimatum 1974 (Carol Dunlop-Hébert). Source publisher: **Toronto: Clarke, Irwin, 1973.**

*3.4. Rohmer, Richard H. Exxonération/Exxoneration. 1974. (Carol Dunlop-Hébert). Source publisher: **Toronto: Clarke, Irwin, 1974.**

*3.5. Rohmer, Richard H. Exodus/Exodus, UK. 1975. (Carol Dunlop-Hébert). Source publisher: **Don Mills: General Publishing, 1975.**

*3.6. Slater, Ian. Cap sur l'enfer/Firespill. 1978. (Gilbert LaRocque). Source publisher: **Toronto, New York: Seal, Bantam, 1977.**

*3.7. Solomon, Michael. Le Struma/The Struma Incident. 1974. (Gilbert LaRoque)

3.8. Southern, Terry. Candy/Candy. 1968. (Georges Virieu)

3.9. Uris, Leon. Topaz/Topaz. 1968. (translator absent)

DESCRIPTIVE ANALYSIS

Éditions de l'Homme published the translation of Uris' Topaz, classified as popular literature. Since 1968, the remaining seven novels that this house published may also be classified as popular literature. Four novels by Rohmer (political fiction); Solomon's novel of the Holocaust; a work of disaster fiction by Slater, and Bruneau's novel: all published within the six year period 1974-79. The Canada Council funded the translations of all seven novels by Canadians.

The name of the translator is significantly absent for three novels (Bruneau's Adieu Québec, Rohmer's Séparation, and Uris' Topaz). Carol Dunlop-Hébert translated the other three novels by Rohmer, and Gilbert LaRoque translated Slater and Soloman.

4. HOUSE OF EXILE - Toronto - 3 novels

*4.1. Beaulieu, Victor-Lévy. A Québécois Dream/Un Rêve québécois. 1978. (Ray Chamberlain). Source publisher: **Montréal: Éditions du Jour, 1982.**

*4.2. Ferron, Jacques. The Cart/La Charrette. 1980. (Ray Ellenwood). Source publisher: **LaSalle: Éditions Hurtubise, 1968.**

*4.3. Marteau, Robert. Pentecost/Pentecôte. 1979. (David Ellis). Source publisher: **Paris: Gallimard, 1973.**

5. HURTUBISE HMH - Montréal - 6 novels

5.1. Findley, Timothy. Guerres/The Wars. 1980. (Eric Diacon). Source publisher: **Toronto: Clarke, Irwin & Company, 1977.**

5.2. Harder, Hans. No Strangers in Exile/Wologdas weisse Waelder. 1979. (Al Reimer)

*5.3. Laurence, Jean M. W. Ta Maison est en feu/The Fire-Dwellers. 1971. (Rosine Fitzgerald). Source publisher: **Toronto: McClelland & Stewart, 1969.**

5.4. MacLennan, Hugh. Les deux Solitudes/Two Solitudes. 1978. (Louise Gareau des Bois). Source Publisher: **Toronto: Collins, 1945**.translation, 1963:rpt.

*5.5. MacLennan, Hugh. Le Matin d'une longue nuit/The Watch that Ends the Night. 1967. (Jean Simard). Source publisher: **Toronto: Macmillan of Canada, 1959.**

*5.6. Richler, Mordecai. Le Cavalier de Saint-Urbain/St. Urbain's Horseman. 1971. Source publisher: **Toronto: McClelland & Stewart, 1971.**

6. LESTER & ORPEN DENNYS - Toronto - 4 novels

6.1. Appelfeld, Aharon. The Age of Wonders/Tor hapela'ot. (Hebrew Source) 1982. (Dalya Bilu)

6.2. Skvorecky, Josef. The Bass Saxophone/Konec Porucnika Boruvky. (Czech Source) 1980. (Kaca Polackova). Source publisher: **Toronto: Sixty-Eight, 1979.**

6.3. Skvorecky, Josef. The Swell Season/Prima Sezona. (Czech Source) 1982. (Paul Wilson). Source publisher: **Toronto: Sixty-Eight, 1975.**

*6.4. Skvorecky, Josef. The Engineer of Human Souls/Pribeh inzenyra lidskych dusi. (Paul Wilson). Source publisher: **Toronto: Sixty-Eight, 1979.**[10]

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[10] Though Skvorecky's translation The Engineer of Human Souls was published in 1984, I have included it in my study because it received the translation grant in 1980.

7. PAPERJACKS - Don Mills, Ont., - 3 novels (A division of General Publishing)

7.1. Aubry, Claude. Agouhanna/Agouhanna: le petit indien qui était peureux. 1973. (Harvey Swados). Source publisher: **Montréal: McGraw-Hill, 1974.** juvenile

*7.2. Hébert, Anne. The Silent Rooms/Les Chambres de bois. 1975. (Kathy Mezei). Source publisher: **Paris: Éditions du Seuil, 1958, rpt. 1982.**

7.3. Hanski, Eino & Sjöquist, Eric. The Pink War/Det rosa kriget. (Swedish source) 1982. (Davis Jones)

8. QUINZE - Montréal - 8 novels

8.1. Atwood, Margaret. La Vie avant l'homme/Life Before Man. 1981. (Marianne Viron). Source publisher: **Toronto: McClelland & Stewart, 1979.**

*8.2. Bowering, George. En Eaux troubles/Burning Water. 1982.(L. Philippe Hébert). Source publisher: **Don Mills: General Publishing, 1980.**

*8.3. Doerkson, Margaret. Jazzy/Jazzy. 1981. (Michel Beaulieu). Source publisher: **Don Mills, Ont., General Publishing Co., Ltd., 1981.**

8.4. Ktorova, Alla. Le Visage de l'oiseau de feu: fragments d'un antiroman inachevé/Lico zar-pticy: Obryvki neokončennogo antiromana (Russian source). 1978. (Tatiana Hays)

*8.5. Pape, Gordon, Aspler, Tony. Chain Reaction/Chain Reaction. 1980. (translator absent). Source publisher: **New York: The Viking Press, 1978.**

8.6. Patterson, Henry (Jack Higgins). L'Aigle s'est envolé/The Eagle has Landed. 1976. (Robert Latour)

*8.7. Rohmer, Richard. Energie Zéro/Balls! 1980. (translator absent). Source publisher: **New York: Beaufort Books, 1976.**

8.8. Sorel, Julia. Rocky/Rocky. 1977. (Marie-José Thériault)

DESCRIPTIVE ANALYSIS

Quinze, a house located in Montreal, has published eight novels translated into French between 1976-1981. The kind of authors that **Quinze** published in translation appear to be mixed, for example, two Governor General's Award winners (Atwood, Bowering), a popular Canadian political fiction author (Rohmer), a Russian novelist (Ktorova), and an American popular novelist (Patterson - Jack Higgins).

Six of the novels have been translated by different translators, and two have an unknown, or disguised translator. Four of the above titles received Canada Council Translation Grants.

I wrote to **Quinze** and did not receive a reply.

9. SCHOLASTIC-TAB PUBLICATIONS - Richmond Hill, Ont., - 7 novels

9.1. Averill, Esther. *Pompon, le chat-pompier/The Fire Cat*. 1981. (Françoise Marois).
9.2. Lobel, Arnold. *La Soupe à la souris/Mouse Soup*. 1978. (Adolphe Chagot)
9.3. Lobel, Arnold. *Hulul/Owl at Home*. 1976. (Adolphe Chagot)
9.4. Mailler, Andrée. *Storm Oak/Le Chêne des tempêtes*. 1972. (F. C. L. Muller)
*9.5. Martel, Suzanne. *Peewee/Pi-Oui*. 1982. (John Fleming). Source publisher: **Montréal: Éditions Héritage, 1975.**
9.6. Wilkins, Michael G. *L'Aventure imprévue de Jérôme Lafeuille/The Unwanted Adventure of Harold Greenhouse*.1980. (Christiane Duchesne)
9.7. Wilkins, Michael G. *Jérôme Lafeuille part à la rescousse* */Harold Greenhouse to the Rescue*. 1982. (Christiane Duchesne)

10. SIMON & PIERRE - Toronto - 2 novels

10.1. Brycht, Andrzej. *Zoom/Zoom.* 1978. (Kevin Windle) Polish.
*10.2. Maillet, Antonine. *La Sagouine/La Sagouine*. 1979. (Luis de Céspedes). Source publisher: **Outremont: Éditions Leméac, 1971.**

11. SOCIETÉ DE BELLES-LETTRES G. MAHEUX - Montréal - 1 novel

*11.1. Shtern, Sholem. (Guy Maheux) *Velvi/The White House in the Mountains*. (orig. Yidd). 1977. (translator absent).

The above twenty-seven Canadian publishing houses, including English to French, French to English, and translations from languages other than English and French, received Canada Council Translation Grants for some or all of the Canadian novels they published between 1967-1982.

The following tables will summarize the general facts. The figures in Table A refer to Canadian publishing houses which received grants for translated Canadian novels.

TABLE A: TOTAL NUMBER OF CANADIAN PUBLISHERS WHO RECEIVED SUBSIDIES FOR TRANSLATED CANADIAN NOVELS:

(i)	ENGLISH TO FRENCH:	6
(ii)	FRENCH TO ENGLISH:	10
(iii)	OTHER SOURCE LANGUAGES:	11
TOTAL:		27

The following tables will indicate the proportion of novels which received grants compared to the entire production program of translated novels of certain Canadian publishing houses:

TABLE B: THE NUMBER OF TRANSLATION GRANTS FOR INDIVIDUAL NOVELS: ENGLISH TO FRENCH:

1.	Beauchemin:	1/6
2.	Cercle du Livre de France:	15/15
3.	Éditions L'Étincelle:	1/3
4.	Fides	4/5

5. La Presse	2/3
6. Pierre Tisseyre (CLF)	8/9

TABLE C: THE NUMBER OF TRANSLATION GRANTS FOR INDIVIDUAL NOVELS: FRENCH TO ENGLISH:

1. Anansi:	9/9
2. Coach House Press:	4/4
3. Harvest House:	15/15
4. Longmans:	1/1
5. MacMillan	1/2
6. McClelland & Stewart	21/30
7. Oberon Press	10/10
8. Musson Books	4/5
9. Press Porcepic:	1/1
10. Talon Books:	1/1

TABLE D: THE NUMBER OF TRANSLATION GRANTS FOR INDIVIDUAL NOVELS: ENGLISH TO FRENCH AND/OR FRENCH TO ENGLISH AND OR OTHER SOURCE LANGUAGES:

1. Clarke, Irwin	2/3
2. Éditions Héritage	7/29
3. Éditions de l'Homme	7/9
4. House of Exile	3/4
5. Hurtubise	2/6
6. Lester & Orpen Dennys	1/4
7. Paperjacks	1/3
8. Quinze	4/8
9. Scholastic-TAB	1/7

10. Simon & Pierre	1/2
11. Societé de belles-lettres	1/1

The above tables make it clear that a small number of Canadian publishing houses dominated the grants market, while a substantial number received only one translation grant. Based on the facts obtained from the above tables, it is evident that ten Canadian publishing houses received the most translation grants between 1967-1982. Table E outlines these ten Canadian publishers, ranking them from the highest to the lowest number of translation grants:

TABLE E: ELEVEN CANADIAN PUBLISHING HOUSES WHICH RECEIVED MOST GRANTS FOR TRANSLATED NOVELS BETWEEN 1967-1982:

	Number of Translation Grants	Number of Translated Novels
1. McClelland & Stewart	21	31
2. Cercle du Livre de France	15	15
3. Harvest House	15	15
4. Oberon Press	11	11
5. Anansi	9	9
6. Pierre Tisseyre	8	9
7. Éditions de l'Homme	7	9
8. Éditions Héritage	7	29
9. Musson Books	4	5

10. Quinze	4	8
11. Coach House Press	4	4

Table E reveals that five of the above eleven houses received translation grants for all of their translated novels published between 1967-1982 (**Anansi; Cercle du Livre de France; Harvest House; Oberon Press and Coach House Press**). **Pierre Tisseyre** received grants for all but one translated novel; since Monsieur Tisseyre is founder and director of **Cercle du Livre de France**, it is significant that these two houses received a grand total of twenty-three out of a possible twenty-four translation grants.

McClelland & Stewart received twenty-one grants for thirty-one translated novels; the ten unsubsidized novels are mostly reprinted editions.

With the above information in mind, I will now move on to discuss the kinds of novels published by those houses which did not receive any translation grants.

2. NON-SUBSIDIZED TRANSLATIONS

The list which follows includes Canadian publishers and a few distributors which did not receive funding for their translated novels. Those which are distributors are signalled following the name of the house.

2.1. Non-Subsidized Translations: English to French

The following twenty-five publishers or distributors are listed in the UNESCO Translation Index as having provided the French-Canadian polysystem with novels translated from English: none received Canada Council Translation Grants.

1. *ATLANTIC* - Montréal - 2 novels (Series title from Presse Sélect - Canadian publisher: descriptive analysis provided under **Presse Sélect**)
1.1. Holzer, Hans. *Meurtre à Amityville/Murder in Amityville*. 1981. (Paul Kinnet)
1.2. Woodley, Richard. *Le Chanteur de jazz/The Jazz Singer*. 1981. (Edouard Barsamian)

2. *DISTRIBUTIONS ÉCLAIR* - Anjou, Qué., 1 novel (Distributor)
2.1. Susann, Jacqueline. *Dolores/Jacqueline Susann's Dolores*. 1976. (Florent B. Peire)

3. *DOMINO* - Montréal - 6 novels
3.1. Alibrandi, Tom. *La Droguée/Custody*. 1981. (translator absent)
3.2. Cook, Robin. *Vertiges/Brain*. 1982. (translator absent)
3.3. Rohmer, Richard. *Périscope rouge/Periscope Red*. 1981. (translator absent). Source publisher: **Don Mills: General Publishing, 1980.**
3.4. Straub, Peter. *Julia: le cercle infernal/Julia*. 1980. (Frank Straschitz).
3.5. Wall, Robert E. *Robes noires/Blackrobe*. 1981. (Geneviève Manseau).
3.6. Wilson, Robert C. *La Possédée de Shawonabe/The Crooked Tree*. 1981. (Brice Matthieussent.)

Though this house does not list more than seven items, an unusual anomaly occurs here that is worth mentioning. Items published by this house are listed in *Canadiana* citing **Domino** as the publisher, followed by the distributor: **Agence de distribution populaire**. Secondly, the *French National Bibliography* cites, for example, Wilson's novel as having been published in France under a different title with a different imprint. The full bibliographical reference reads: Robert Charles Wilson, La Marche de l'Ours, traduit de l'américain par Brice Mathieussent. Paris: Seghers, 1981 (18-Saint-Armand-Montrand: Impt. S.E.P.C.) Traduit de The Crooked Tree. Reference specialists inform me that many translated novels are translated and published in France, then published in Canada, under a different title; this appears to be the case with this house which is, therefore, more of a distributor than a real publisher. Though the question of re-titleing goes beyond the preliminary norms of this study, a point worth mentioning here is that the re-titling occurs for two reasons; firstly, due purely for reasons of copyright and, secondly, due to the different cultural codes and cultural expectations between France and North America.

4. ÉDITIONS DU BIEN PUBLIC - Trois Rivières, Que., - 1 novel
4.1. Larkin, Sarah. Le Don de la vie/The Gift of Life (adaptation). 1978. (Clément Marchand.)

5. ÉDITIONS FEU VERT - Montréal - 2 novels
5.1. Charbonneau, Louis H. L'Embryon/Embryo. 1976. (Pierre Bourgault)
5.2. Hailey, Arthur. Bank: roman/The Moneychangers. 1975. (Yves Malartic). Source publisher: **Toronto: Doubleday Canada, 1975.**

6. ÉDITIONS FRANCE-AMÉRIQUE - Montréal - 5 novels
6.1. Cartland, Barbara. Les Détours de l'amour/The Twists and Turns of Love. 1980. (Renée Duchêne)
6.2. Cartland, Barbara. Que notre bonheur dure/Call of the Heart. 1980. (Evelyne Stauffer)
6.3. Cartland, Barbara. L'Enchantement du Désert/ Punishment of a Vixen. 1980. (Evelyne Stauffer).
6.4. Cartland, Barbara. Les Larmes de l'amour/The Tears of Love. 1980. (Catherine Denis).

6.5. Forsyth, Frederick. L'Alternative du diable/The Devil's Alternative. 1979. (Guy Casaril)

The titles published by this house are confirmed in Canadiana to be genuine Canadian imprints.

7. ÉDITIONS GARNEAU - Qué., - 1 novel

7.1. Kirby, William. Le Chien d'or/The Golden Dog. 1971. (3.éd.) (Léon Pamphile LeMay). Source publisher: **New York: Lovell, Adam, Wesson, 1877.** Le Chien d'or: légende Canadienne. Montréal: Impr. de l'Etendard, 1884. **rpt.**

8. ÉDITIONS HARLEQUIN - Montréal - 27 novels (Translations published in France by their French subsidiary (Paris: **Éditions Harlequin**) and distributed in Canada; all these novels are reprinted paperback editions)

8.1. Ashton, Elizabeth. Une joyeuse Aventure/The Joyous Adventure. 1982. (translator absent)

8.2. Asquith, Nan. Les Fleurs au fond du jardin/The Garden of Persephone. 1982 (translator absent).

8.3. Carter, Rosemary. Le Bélvèdere du diable/Return to Devil's View. 1982. (translator absent)

8.4. Cooper, Ann. Pour séduire Greg Henderson/The Lion's Den. 1981. (translator absent)

8.5. Dailey, Janet. Et mes Yeux pour pleurer/The Master Fiddler. 1982. (translator absent)

8.6. Doyle, Amanda. L'Île des chimères/The Lion of Quimera. 1982. (translator absent)

8.7. Graham, Elizabeth. Lui ou personne/Devil on Horseback. 1981. (translator absent)

8.8. Graham, Elizabeth. Le Coeur s'égare/Fraser's Bride. 1979. (transaltor absent)

8.9. Graham, Elizabeth. Un Diable d'ange gardien/New Man at Cedar Hills. 1980 (translator absent)

8.10. Graham, Elizabeth. Le Ranch de la solitude/Mason's Ridge. 1979. (translator absent)

8.11. Hampson, Anne. Pour être un jour aimée de toi/Dark Hills Rising. 1982 (translator absent)

8.12. Hampson, Anne. La Châtelaine de Whitethorn/The Shadow Between. 1982. (translator absent)

8.13. Hampson, Anne. Paradis tropical/Isle of the Rainbows. 1981. (translator absent)

8.14. Kidd, Flora. De la belle Aube au triste soir/Jungle of Desire. 1980. (translator absent)

8.15. Kidd, Flora. Aurore et Sébastian/Marriage in Mexico. 1980. (translator absent)

8.16. Kidd, Flora. La Flamme du désir/Castle of Temptation. 1980. (translator absent)
8.17. Kidd, Flora. Aux Couleurs des matins d'hiver/The Taming of Lisa. 1982. (translator absent)
8.18. Kidd, Flora. Une Nuit et toutes les autres/Stay Through the Night. 1981. (translator absent)
8.19. Lamb, Charlotte. Crescendo/Crescendo. 1982. (translator absent)
8.20. MacLean, Jan. Du Feu dans les veines/White Fire. 1981. (translator absent)
8.21. Neels, Betty. Le cinquième Jour de Noël/The Fifth Day of Christmas. 1981. (translator absent)
8.22. Pargeter, Margaret. Crinière au vent/Ride a Black Horse. 1982. (translator absent)
8.23. Peake, Lillian. Ce sourire-là/Across a Crowded Room. 1982. (translator absent)
8.24. Stratton, Rebecca. Sur la Route de Gafsa/The Road to Gafsa. 1981. (translator absent)
8.25. Way, Margaret. Appelez-moi David/The Golden Puma. 1981. (translator absent)
8.26. Wentworth, Sally. Le Chevalier de Rhodes/Set the Stars on Fire. 1982. (translator absent)
8.27. Winspear, Violet. La Mer, comme l'amour/The Tower of the Captive. 1981. (translator absent)

DESCRIPTIVE ANALYSIS

As a result of the special content of Harlequin Books, I wrote a letter requesting the usual information, as well as information about certain authors. I received a very informative letter from Harlequin, part of which reads as follows:

> Harlequin is the world's leading publisher of romance fiction, publishing in more than 100 international markets in more than 20 languages. The company was founded in 1949 and specialized in reprinting a wide variety of American and British books, from mysteries to cookbooks. In 1957, Harlequin began buying the rights to romance novels published by Mills & Boon in England, and

by 1964, the Harlequin list was dominated by romance novels.

It was not until 1978, when Harlequin opened a fully-owned subsidiary in France, that we began publishing translations in the French language. The North American French language publishing program was launched in May, 1978, with 9 titles in the Harlequin Collection series.

To answer your first question, from 1967-1982, Harlequin published 2,111 category romance novels in the original English language in North America for retail sale.

These were published as follows:
Harlequin Romance series: 1,440
Harlequin Presents series (launch 1973): 554
Superromance (Worldwide imprint - 1981): 45
Masquerade Historicals (1977-1981): 72

With the exception of Superromance Seduction, all these titles were originally acquired by Mills & Boon in England....

Strictly mathematically, it would appear that slightly more than 23% of our English language publishing program was translated into French. However, I must caution you about this conclusion. Firstly, it is very likely that a significant number of the early translations were, in fact, published in the English language programs prior to 1967. Secondly, the Harlequin publishing program in France sourced titles directly from Mills & Boon, and perhaps not all these titles were published in the North American programs.

As for your second question pertaining to country of origin of the authors; for the most part, the authors on your list were contracted by Mills & Boon.

> Our Harlequin Mystique program (became) available in North America between 1979 and 1982... comprising English translations of original French language books acquired by Librarie Jules Tallandier, Paris, France, and licensed to Harlequin for North American publication.
>
> Then, too, Harlequin published some 96 titles in the original French language in a program called Harlequin Colombine, between 1982 and 1984. I believe most, if not all, these titles were acquired from another publisher directly by our Harlequin office in France. I do not believe these were translated for English publication....
>
> Regrettably, data base retrieval is not possible prior to 1984 publishing programs, and I am unable to provide you with complete publishing lists of our North American publishing programs for the years under study. Once again, the majority of these titles were originally acquired by Mills & Boon and reprinted and/or translated by Harlequin S.A.....

I would observe the following facts about this house: this is a Canadian company which reprints romance novels in special paperback editions. Primarily authored by British and some American writers, none of the novels listed above have been authored by a Canadian. These novels being received into the French-Canadian polysystem are first published in France, then distributed in Québec. I wrote to the Paris office inquiring if the translators were French or Québécois; their reply reads:

> Ms. Catherine Lucet transmitted your letter to me, and I am glad to help you in your research. I have done some research in our data bases (the books you

> have listed have been published a long time ago) and I am able to confirm that each and every book has been translated by French translators....
>
> Anne Coquet, Editorial Director.

All the Harlequin novels distributed in Canada have been translated, therefore, in France by French translators. This house, then, targets female francophone readers, both international (France, Belgium, etc.) and national (Québec). In terms of the French-Canadian polysystem, it is of interest to observe certain apparent paradoxes inherent in this siutation: firstly, this Canadian house publishes its English to French translations through its subsidiary in France and not in Québec; secondly, the translations are rendered by French translators, not Canadian translators; thirdly, the novels are authored by British and American, not Canadian authors. In light of the general conclusions on the respective relations between target and source systems already reached by studies conducted in the spirit of polysystem theory, these paradoxes become quite understandable: they confirm the usual rule that requirements of the target system(s) outweigh the influence of the source system(s). One of the requirements of the French and francophone marketplace seem to be the use of **standard** French without any **Québec** taint.

9 . ÉDITIONS HRW - Montréal - 1 novel

9.1. Cleaver, Elizabeth. La Biche miraculeuse: une légende hongroise/The Miraculous Hind: A Hungarian

Legend. 1973. (Irene E. Aubrey). Source publisher: **Toronto: Holt, Rineheart, and Winston of Canada, 1973.**

10. ÉDITIONS DE L'ESPOIR - Hull, Qué., - 1 novel

10.1. Christie, Agatha. Le Crime est notre affaire/ Partners in Crime. (Ed. large vision) 1976. (translator absent).

11. ÉDITIONS QUÉBÉC-AMÉRIQUE - Montréal - 2 novels

11.1. MacLean, Alistair. Athabasca/Athabasca. 1981. (Eric Diacon). (translator absent)

11.2. Stewart, Fred Mustard. America/Century. 1982. (Martine Leroy).

12.ÉDITIONS DU SIÈCLE - Montréal - 13 novels

12.1. Corby, Jane. La Garde-malade à la chevelure d'or rouge/Nurse with the Red-Gold Hair. 1976. (Antoni Joly)

12.2. Gaddis, Peggy. L'Infirmière prévenante/The Listening Nurse. 1976. (Antoni Joly)

12.3. Gaddis, Peggy. Le Rêve d'une infirmière/Nurse with a Dream. 1976. (Antoni Joly)

12.4. Gaddis, Peggy. Une Infirmière dans la tourmente/ Hurricane Nurse. 1976. (Antoni Joly)

12.5. Gaddis, Peggy. Leota Foreman, I.L./Leota Foreman, R.N. 1972. (Antoni Joly)

12.6. Grange, Victor. Ma millième Femme/One Woman in a Thousand. 1976. (translator absent)

12.7. Hadley, Robert. Culte d'amour/Cult of Love. 1976. (translator absent)

12.8. Harrison, Chris. Les Divorcées/The Divorcees. 1976. (translator absent)

12.9. Harrison, Chris. Gigolo/Gigolo. 1976. (translator absent)

12.10. McCurtin, Peter. Clinique d'amour/Love Clinic. 1976. (translator absent)

12.11. Neubauer, William Arthur. Garde-malade de $1 million/Million Dollar Nurse. 1976. (translator absent)

12.12. Stonebraker, Florence. Jouer à l'amour/Nurses Wild. 1976. (translator absent)

12.13. Stonebraker, Florence. Docteur Love/The Love Doctor. 1976. (translator absent)

DESCRIPTIVE ANALYSIS

Éditions du Siècle, a publisher of Romance fiction, has now gone out of business. Many of the above named romance novelists also had some of their works translated and published or distributed by Harlequin and Presses Sélect, and a couple of other houses. Typically of the reception of this romance genre in the French-Canadian system, none of these novelists are Canadian.

Nurse stories predominate, thematically, in these romance novels and often no translator is mentioned.

13. ÉDITIONS INTERNATIONALES ALAIN STANKÉ - Montréal 7 novels (Branch office)

13.1. Benchley, Peter. Jaws: les dents de la mer/Jaws. 1975. (Michel Deutsch)

13.2. Franklin, Max (Richard Deming), Goff, Ivan & Roberts, Ben. Drôles de dames/Charlie's Angels. 1978. (Cécile Gédéon-Kandalaft)

13.3. Green, Hannah. Jamais je ne t'ai promis un Jardin de roses/I Never Promised You a Rose Garden. 1978. (Eudes de Saint-Simon)

13.4. Lottman, Eileen. L'Accident et les premiers exploits...la Femme bionique, Super Jaimie/Bionic Woman: Extracurricular Activities. 1978. (France-Marie Watkins)

13.5. Mann, Stanley. La Troisième Chance/Third Time Lucky. 1979. (Jacques de Roussan)

13.6. Steel, Danielle & White, Garry Michael. Leur Promesse/The Promise. 1978. (Jean Duclos)

13.7. Zochert, Donald. Laura: la vie de Laura Ingalls Wilder/Laura: The Life of Laura Ingalls Wilder. 1977 (translator absent)

14. ÉDITIONS SUCCÈS DU JOUR - Anjou, Qué., - 3 novels

14.1. Gallico, Paul. Magazine best-seller: L'Aventure du Poséidon/The Poseidon Adventure. 1977.(translator absent)

14.2. Scortia, Thomas & Robinson, Frank. Magazine best-seller: La Tour infernale/The Glass Inferno. 1977. (Simone Huinh & Philippe Sabathé)

14.3. Susann, Jacqueline. Magazine best-seller: La Vallée des poupées/Valley of the Dolls. 1977 (translator absent)

15. FLAMMARION - Saint-Laurent, Que., - 4 novels
(Branch office of Flammarion, Paris)

15.1. Bach, Richard. Illusions; ou, Les aventures d'un Messie récalcitrant/Illusions: the Adventures of a Reluctant Messiah. 1978. (Guy Gasaril)

15.2. Craven, Margaret. L'Appel du hibou/I Heard the Owl Call my Name. 1974. (Marie-Alyx Revellat). Source publisher: **Toronto: Clarke, Irwin, 1967.**

15.3. Guest, Judith. Des Gens comme les autres/Ordinary People. 1977. (Jacques Hall & Jacqueline Lagrange)

15.4. Segal, Erich. Oliver's Story/Oliver's Story. 1977. (Jean Rosenthal)

16. GARNEAU (ÉDS) - Que., - 1 novel

16.1. Whitworth, Fleur G. Une Famille, deux cultures/One Family, Two Cultures. 1969. (Jean-Jacques Desrochers). Source publisher: **Québec: Garneau, 1969.**

17. G. CORBEIL - Montréal - 1 novel

17.1. Carroll, Lewis (Charles Dodgson). Les Aventures d'Alice au pays des merveilles/The Adventures of Alice in Wonderland. 1976. (translator absent)

18. GRANGER FRÉRES - Montréal - 1 novel

18.1. Waters, Emma & Ray, Rena. Le Choix d'Emélie/Emily's Romance. 1967. (Blanche LeDuc)

19. LEMÉAC - Montréal - 3 novels

19.1. Slade, Bernard. Chapeau!/Tribute. 1981. (Luis de Céspedes)

19.2. Zindel, Paul. ...et Mademoiselle Roberge boit un peu.../And Miss Reardon Drinks a Little. 1971. (Michel Tremblay)

20. LIVRES, REVUES ET PRESSE - Montréal - 2 novels

20.1. Christie, Agatha. La dernière Énigme/Sleeping Murder: Miss Marple's Last Case. 1977. (Jean André Rey)

20.2. Koenig, Laird. La petite Fille au bout du chemin/The Little Girl Who Lives Down the Lane. 1977. (France-Marie Watkins)

21. LRP - Montréal - 1 novel
21.1. Hailey, Arthur. Black-Out/Overload. 1979. (Robert Latour & François Ponthier). Source publisher: **Toronto: Doubleday Canada, 1979.**

22. MARC & YVES - Montréal - 2 novels
22.1. Gaddis, Peggy. L'Infirmière de la clinique/Clinic Nurse. 1976. (Antoni Joly)
22.2. Gaddis, Peggy. Betsy Moran, I.L./Betsy Moran, R.N. 1976. (Antoni Joly)

23. MACLEAN-HUNTER LEARNING MATERIALS - Toronto - 4 novels
23.1. Rennie, Andrew James & Kipp, Berchmans. Le Cauchemar/Rookie Under Fire. 1978. (translator absent)
23.2. Rennie, Andrew James & Kipp, Berchmans. Le Camp d'Entraînement/The Training Camp. 1978. (translator absent)
23.3. Rennie, Andrew James & Kipp, Berchmans. Le Championnat/The Championship. 1977 (translator absent)
23.4. Rennie, Andrew James & Kipp, Berchmans. Un Joueur ambitieux/Puck Hog. 1977. (translator absent)

24. PRESSES DE LA CITÉ - Montréal - 7 novels (Branch office)
24.1. Caldwell, Taylor. La Dynastie des Ferrier/Testimony of Two Men. 1980. (Gladys Molinari)
24.2. Caldwell, Taylor. Capitaines et rois: La dynastie maudite/Captains and the Kings: Dynasty of Death. 1972-79. (Aliette Henri-Martin)
24.3. Howatch, Susan. Les Riches sont différents/The Rich are Different. 1981. (Renée Tesnière)
24.4. Johnson, Barbara F. Belle Fontaine/Homeward Wins the River. 1981. (Yvonne Baudry)
24.5. Miller, Victor B. Mort à vendre/Death is not a Passing Grade (adaptation). 1975. (Jackie Martinache)
24.6. Miller, Victor B. Traquenards pour l'héroïne/A Very Deadly Game (adaptation). 1975. (Jacques Brécard)
24.7. Mullen, Dore. Entre Ciel et enfer/All we Know of Heaven. 1982. (Marie-José Perez-Bourguet)

The French National Bibliography lists the above titles as having been published in France. For example, by checking references about the translator, Yvonne Baudry, the novel by Barbara Johnson, Belle Fontaine is listed as having been published in Paris, by **Presses de la Cité**. Also, Yvonne Baudry is listed in many places as having translated a number of items published in France. I would conclude that this house in Montréal is a simple subsidiary of the Paris head office.

25. PRESSES SÉLECT - Montréal - 82 novels (Canadian publisher: now out of business)

25.1. Aeby, Jacquelyn. Le Manoir de Catherina Cay/Cottage on Catherine Cay. 1979. (translator absent)
25.2. Aeby, Jacquelyn. Un Coeur dans la tempête/The Storm. 1979. (Jacqueline Lenclud)
25.3. Aeby, Jacquelyn. Valérie et le bei inconnu/Counterfeit Love. 1979. (Jacqueline Lenclud)
25.4. Andrews, Terry. Harold et le Rat/The Story of Harold: A Novel. 1975. (François Lasquin)
25.5. Aphrodite, J. 39 Fantasmes erotiques pour les femmes: pour vous rendre amoureuse/To Turn You On. 1979. (translator absent)
25.6. Archer, Jeffrey. Faut-il le dire au Président/Shall We Tell the President. 1982. (Claude Yelnick)
25.7. Archer, Jeffrey. Kane et Abel/Kane and Abel. 1981. (Claude Yelnick)
25.8. Ashe, Penelope, pseud. L'Étrangère est arrivée nue/Naked Came the Stranger. 1972. (adaptation). (Raoul Ploquin)
25.9. Benchley, Peter. Les Chiens de mer/The Deep. 1976. (J. L. Fromental & F. Landon)
25.10. Blair, Jennifer. Nora. Le Secret de Lovely Dale: Amour, Suspense/The Long Shadow. 1979. (translator absent)
25.11. Caldwell, Taylor. Tes Péchés et les miens/Your Sins and Mine. 1980. (translator absent)
25.12. Cartland, Barbara. Le Maître de Singapour/The Magnificent Marriage. 1980. (Jean-Louis Lassère)
25.13. Cleland, John. Fanny Hill/Fanny Hill: Memoirs of a Woman of Pleasure. 1976. (translator absent)
25.14. Cleland, John. La Fille de Fanny Hill/The Daughter of Fanny Hill. 1978. (translator absent)
25.15. Cleland, John. Mémoires d'un libertin/Memoirs of a Coxcomb. 1976. (translator absent)
25.16. Crichton, Michael. Congo/Congo. 1981. (J. P. Martin)

25.17. Duffield, Anne (Dorothy Dean Tate Duffield). Un autre Côté de l'amour/Another Side of Love. 1976. (translator absent)

25.18. Ebert, Alan & Rotchstein, Janice. Traditions/ Traditions. 1982. (France-Marie Watkins)

25.19. Finley, Glenna. Le Repaire de l'amour/Kiss a Stranger. 1979. (translator absent)

25.20. Finley, Glenna. L'ÉtÉ d'Alaska/Love Lies North. 1979. (translator absent)

25.21. Finley, Glenna. La Rivière de l'Amour/Love for a Rogue. 1979. (translator absent)

25.22. Gaddis, Peggy. L'Infirmière des antiles/Antilles Nurse. 1976. (Jacques Marcireau)

25.23. Gaddis, Peggy. Passions en Floride/Passion in Florida. 1976. (Jacques Marcireau)

25.24. Gaddis, Peggy. Rivale d'une vedette/Rival of the Leading Lady. 1976. (Jacques Marcireau)

25.25. Gaddis, Peggy. Son Amour en Alaska/Love in Alaska. 1977. (Jacques Marcireau)

25.26. Gilroy, Frank Daniel. C'est arrivé entre midi et trois Heures/From Noon Till Three. 1979. (Jacques de Roussan)

25.27. Harris, Thomas. Dimanche noir/Black Sunday. 1976. (Guy Maheux)

25.28. Hedrin, Sam. Network: main basse sur la TV/Network. 1977. (Eric Nerciat)

25.29. Heller, Joseph. Franc comme l'Or/Good as Gold. 1981. (Béatrice Gartenberg)

25.30. Hill, Donald. De Désir et de mort/Death and Desire. 1977. (translator absent)

25.31. Howard, Joseph & Mann, Stanley & Hodges, Michael. Damien: La Malédiction, II/Damien: The Omen, Part II. 1978. (François Lasquin)

25.32. James, Henry. Les Européens/The Europeans. 1980. (Denise van Moppès)

25.33. Kastle, Herbert. Les Milliardaires/Millionaires. 1973. (Jean-Luc Fromental & François London)

25.34. Kaufman, Charles. Nostalgie d'amour/After the Dream. 1979. (translator absent)

25.35. Linares, Luisa-Maria. La Nuit, je suis indiscrète/ De noche soy indiscreta. 1980. (translator absent)

25.36. Linton, Cathy. Carol et Jackie, Infirmières/Such Devoted Sisters. 1980. (Jacqueline Lenclud)

25.37. Linton, Cathy. L'Infirmière par amour/The Reluctant Nurse. 1981. (translator absent)

25.38. Lofts, Norah. L'Espoir renaît à Copsi/Copsi Castle. 1982. (Monique Thies)

25.39. Lofts, Norah. Fragile Amour/Day of the Butterfly. 1981. (Monique Thies)

25.40. Lofts, Norah. La Légende des Gilderson/A Wayside Tavern. 1982. (Monique Thies)

25.41. Lofts, Norah. Le Mystère derrière la porte/Gad's Hall. 1981. (Robert Petit)

25.42. Lofts, Norah. La Porte hantée/Haunted House. 1982. (Robert Petit)

25.43. Love, I. F. Pour l'Amour de Benji/For the Love of Benji (adaptation). 1978. (Jacques de Roussan)

25.44. Mandel, Sally. Battements de Coeur/Change of Heart. 1982. (Philippe Rouard)

25.45. Mandino, Og & Kaye, Buddy. Le Présent d'Acabar/The Gift of Acabar. 1979. (translator absent)

25.46. McCullough, Colleen. Les Oiseaux se cachent pour mourir/The Thorn Birds. 1978. (Jacques Hall)

25.47. McGhee, Edward & Moore, Robin. L'Ultimatum chinois/The Chinese Ultimatum. 1977. (François Lourbet)

25.48. Miller, Henry. Tropique du Cancer/Tropic of Cancer. 1971. (Paul Rivert)

25.49. Muller, Mary. Un Arbre dans la tempête/Tree in the Wind. 1977. (Laure Casseau)

25.50. Muller, Mary. Les Fruits verts des tropiques/Green Peaches Ripen. 1977. (Mathilde Camhi)

25.51. Nabokov, Vladimir. Machenka/Mary (orig. Russian source). 1981. (Marcelle Sibon)

25.52. Nahum, Lucien. Les Otages du ciel/Shadow 81. 1976. (Lucien Nahum)

25.53. Perkins, D. M. La Révolte des sens: d'après le scénario/Defiance.

25.54. Rayner, Claire. Le Secret du Docteur Weston/Children's Ward. 1980. (Jacqueline Lenclud)

25.55. Rayner, Claire. Service en clinique privée/The Private Wins. 1981. (Jacqueline Lenclud)

25.56. Robbins, Harold. Une Femme solitaire/The Lonely Lady. 1977. (Armelle Mui)

25.57. Robins, Patricia Denise. La Fille de Lady Chatterley/Lady Chatterley's Daughter. 1977. (Jean Cathelin)

25.58. Rossner, Judith. Une Femme/Looking for Mr. Goodbar. 1976. (Elizabeth Briot)

25.59. Ruman, Rosalie. La Vie au-delà de l'amour/Life Beyond Love. 1979. (Jacques de Roussan)

25.60. Seltzer, David. La Malédiction/The Omen. 1976. (translator absent)

25.61. Seskin, Jane. Un Divorce à vivre: l'angoisse de se retrouver seule; d'Après un scénario de Loring Mandel/Breaking Up. 1980. (translator absent)

25.62. Sheldon, Sidney. Toby/A Stranger in the Mirror. 1977. (Simonne Huiah)

25.63. Spielberg, Steven. Rencontre du troisième type/Close Encounters of the Third Kind. 1978. (Michel Ganstel)

25.64. Stacpoole, Henry de Vere. *La Baie des songes/The Beach of Dreams.* 1977. (Marcel Carret & Louis Postif)

25.65. Steel, Danielle. *Un Monde de rêve/To Love Again*. 1982. (Dominique de Scitivaux)

25.66. Steel, Danielle. *Celle qui s'ignorait/Passion's Promise*. 1981. (Jeanine Landré)

25.67. Steel, Danielle. *Une Saison de passion/Season of Passion*. 1981. (Jeanine Landré)

25.68. Stewart, Frederic. *Maman je t'aime/Six weeks*. 1978. (Jean-Marie Bénard)

25.69. Stewart, Kerry. *Si jamais je te revois/If Ever I See You Again* (adaptation). 1979. (translator absent)

25.70. Stewart, Mary. *Les Lévriers du sérail/The Gabriel Hounds*. 1980. (Jeanine Delpech)

25.71. Stewart, Mary. *Tempête sur Corfou/This Rough Magic*. 1980. (Janine Michel)

25.72. Stewart, Mary. *L'Autre Annabel/The Ivy Tree*. 1980. (Suzanne Mayoux)

25.73. Stewart, Mary. *N'attendez plus Richard/Madam, Will You Talk*. 1980. (Hugues de Giorgis & Marine J. B. Thomas)

25.74. Stewart, Mary. *L'Étalon blanc/Airs Above the Ground*. 1980. (Janine Michel)

25.75. Stonebraker, Florence. *Sally, haute couture/High Fashion*. 1976. (Jacques Marcireau)

25.76. Tyron, Thomas. *Fédora/Crowned Heads*. 1979. (Colette-Marie Huet)

25.77. Vassilikos, Vassilis: *Le Monarque/The King*. 1975. (Gisèle Jeanperin)

25.78. Verrette, Joyce. *Ithtawe: l'unificateur des deux royaumes*. 1974. (Michèle Curcio)

25.79. Walker, Gerald. *Piège à hommes/Cruising.* 1980. (translator absent)

25.80. Walsh, Maurice. *L'Homme tranquille/The Quiet Man*. 1980. (Jane Fillion)

25.81 Watkins, Leslie. *La Mort de Idi Amin/The Killing of Idi Amin*. 1977. (translator absent)

25.82. Wittliff, William D. *Le Retour de l'homme oublié/Raggedy Man*. 1982. (Claude Yelnick)

DESCRIPTIVE ANALYSIS

In determining that **Presses Sélect** was a Canadian publisher I rely on a reply to my inquiry which I received from Jacques de Roussan, a translator who worked for the house; his response reads as follows:

> **Answering your letter of investigation on Presses Sélect in Montréal, here are the facts to the best of my knowledge: Presses Sélect was a Canadian house but with a distribution network in France and elsewhere in Europe. Thus, they may have listed some titles in the French National Bibliography. I worked as a literary translator for a Montréal-based publishing firm.**
>
> **No, the novels I translated were not originally published in Paris, that is exactly the contrary. Sélect is out of business since at least ten years and does not exist anymore.**
>
> **That's the best I can say about this firm.**

Presses Sélect, the publisher with the largest corpus of translated novels in this study, is no longer listed in any Publisher's Directories or Books in Print; this is because it has gone out of business. I will, nonetheless, describe the translations published between 1967-1982.

All of the eighty-two translated novels published by **Presses Sélect** are into French, and most are from English. This house lists two exceptions to the English to French rule: one translation from Spanish: Luisa-Maria Linares' La Nuit, je suis indiscrète/De Noche soy indiscreta and one intermediate translation: Vassilis Vassilikos' Le Monarque/The King.

Most of the translated novels published by this house may be classified as general popular fiction, of one kind or another, primarily by American authors, although there are a few well-known, or notorious authors, such as Cleland, Miller and Nabokov. (Not one of the eighty-two translated novels has been authored by a Canadian.) The sub-genre with the most titles is romance followed by general popular fiction, including political fiction and espionage novels, followed by erotica, followed by juvenile fiction. There is a significant absence of truly **high literature**, the exception being Henry James.

The dates of the target publications range from 1973 to 1982. There is a significant absence of information about translators, especially where romance fiction is concerned. Of the translators mentioned, five translations were done by Jacqueline Lenclud (romances), three by Jacques Marcireau (romances), three by Claude Yelnick (popular fiction), three by Jacques de Roussan (romances), three by Monique Thies (romances), two by Robert Petit (romances), two by Janine Michel (romances). The remaining translators worked on only one novel each. Jacques de Roussan is a Canadian literary translator who now owns his own publishing house; he is the only translator that I have been able to confirm as a Canadian.

2.2. Non-Subsidized Translations French to English

The following seven houses published or distributed translated novels in the English-Canadian polysystem. Bantam, Doubleday and Penguin publish simultaneously in the U.S.A.

None of the following houses received Canada Council Translation Grants.

1. BANTAM BOOKS - Toronto - 1 novel

1.1. Blais, Marie-Claire. A Season in the Life of Emmanuel/Une Saison dans la vie d'Emmanuel. (paperback edition). New York: Farrar, Straus & Giroux, 1966; rpt: Toronto: Bantam Books, 1976. (Derek Coltman). Source publisher: **Montréal: Éditions du Jour, 1965.**

2. DOUBLEDAY CANADA - Toronto - 1 novel

2.1. Maillet, Antonine. Pélagie/Pélagie-la-Charette. 1982
(Philip Stratford). Source publisher: **Outremont: Éditions Leméac**, 1979.

3. FITZHENRY & WHITESIDE - Toronto - 1 novel

3.1. Folch-Ribas, Jacques. Northlight,Lovelight/Une Aurore boréale. 1976. (translator absent)

4. GENERAL PUBLISHING - Toronto - 1 novel

4.1. Hébert, Anne. Kamouraska/Kamouraska. 1982. (Norman Shapiro) paperback edition. Source publisher: **Paris: Seuil, 1970.**

5. MYSTIQUE BOOKS - Toronto - 6 novels (A division of Harlequin)

5.1. Andrau, Marianne. Dark Persuasion/Cet Homme est à moi. 1982. (translator absent)

5.2. Jaunière, Claude. Captive Heart/Mariage manqué. 1981. (translator absent)

5.3. Jaunière, Claude. Journey of Fear/La Folle imprudence. 1982. (translator absent)

5.4. Magali. The Healing Heart/Le Bonheur est pour demain. 1982. (translator absent)

5.5. Virmonne, Claude. A Cold Dawn/Un Ange en enfer. 1982. (translator absent)

6. PENGUIN BOOKS- Markham, Ont., - 1 novel (Branch office of London publisher)

6.1. Rosny, Joseph Henri. Quest for Fire/La Guerre de Feu. 1982. (Harold Talbott)

7. RYERSON PRESS - Toronto - 1 novel
7.1. Thériault, Yves. Agaguk/Agaguk. 1963, rpt: 1967 (Miriam Chapin) Source publisher: **Québec: Institut Littéraire du Québec, 1958.**

2.3. Non-Subsidized Translations: English to French and/or French to English and/or other source languages

The following twenty-four houses published or distributed translated novels into English or French from a variety of source languages: all translations were unsubsidized.

1. BLACKFISH PRESS - Burnaby, B.C., - 1 novel (Canadian publisher)
1.1. Sacher-Masoch, Leopold von. Venus in Furs/Venus im Pelz. 1977. (John Glassco).

2. BOOK SOCIETY OF CANADA - Agincourt, Ont., - 1 novel (Canadian publisher)
2.1. Holm, Anne. I Am David/David (Danish source). 1972. (L.W. Kingsland).

3. CANADIAN-POLISH RESEARCH INSTITUTE OF CANADA - Toronto - 1 novel.
3.1. Wankowicz, Melchior. Three Generations/Tworzywo. (Polish source) 1974. (Krystyna Cekalska).

4. CENTRAL & EAST EUROPEAN STUDIES SOCIETY OF ALBERTA - Edmonton -1 novel.
4.1. Herzen, Aleksandr Ivanovic. Who is to Blame?/Kto vinovat. (Russian source). 1982. (R. Bush & T. Yedlin).

5. COLLIER-MACMILLAN - Don Mills., Ont., - 1 novel.
5.1. Herlin, Hans. Commemorations/Freunde. 1974. (Eric Mosbacher).

6. DEPARTMENT OF SLAVONIC STUDIES - Vancouver, UBC - 1 novel.

6.1. Konstantinov, Vladimir & Racer, Boris Mihajlovic. After Midnight/Posle dvenadcati. (Russian source). 1971. (Jan J. Solecki).

7. DERKSEN PRINTERS - Steinbach, Man., - 1 novel.

7.1. Dyck, Arnold. Lost in the Steppe/Verloren in der Steppe. (German source) 1974. (Henry D. Dyck).

8. ÉDITIONS ARIÈS - Montréal - 2 novels

8.1. Holden, Hélène P. La Chaîne/The Chain. 1970. (author translation). Source publisher: **Toronto: Longmans, 1969.**

8.2. Holm, Siv. Moi, une Femme/Jeg - en kvinde (Danish source). 1969. (translator absent).

9. ÉDITIONS DU BÉLIER - Montréal - 2 novels

9.1. Pine, Leslie G. Adam/A Man Called Adam. 1967. (Jacques Maker).

9.2. Renaud, Jacques. Flat, Broke and Beat/Le Cassé. 1964, rpt: 1969. (Gérald Robitaille). Source publisher: **Montréal Parti Pris, 1964.**

10. ÉDITIONS DU JOUR - Montréal - 15 novels

10.1. Bioy Casares, Adolfo. Plan d'évasion/Plan de Evasión. (Spanish source) 1972. (Marie Rosset)

10.2. Blatty, William P. L'Exorciste/The Exorcist. 1971. (Jacqueline Remillet)

10.3. Doutine, Heike. Il faudrait être jeune/Wanke Nicht, Mein Vaterland. (German source) 1972. (Bernard Kreiss)

10.4. Gainham, Sarah. La Nuit s'abat sur la ville/Night Falls on the City. 1971. (Anne-Marie Soulac)

10.5. Howatch, Susan. Penmarric/Penmarric. 1972. (Yves Malartic)

10.6. Le Carré, John. Un Amant naïf et sentimental/The Naive and Sentimental Lover. 1972. (Jean Rosenthal)

10.7. Lynn, Jack. Le Professeur/The Professor. 1972. (Yves Malartic)

10.8. Malpass, Eric L. Ce bon gros Jones/Beefy Jones. 1972. (Hortense Chabrier)

10.19. Raucher, Hermann. Quelque Temps avec tigre/A Glimpse of the Tiger. 1973. (Renée Rosenthal)

10.10. Robinson, Derek. Les Abattoirs du ciel/Goshawk Squadron. 1972. (Patrick Reumaux)

10.11. Simmel, Johannes M. *Et Jimmy se rendit à l'arc-en-ciel/Und Jimmy ging zum Regenbogen.* 1972. (Max Roth)

10.12. Uris, Leon. *Q.B.7; Roman/Q.B. Vll.* 1971. (Jacques Brécard)

30.13. Wallace, Irving. *Sept Minutes/The Seven Minutes*. 1971. (Yves Malartic)

10.14. Wouk, Herman. *Le Souffle de la guerre/The Winds of War*. 1972. (Jean Rosenthal)

10.15. Sheldon, Sidney. *Jennifer, ou, la fureur des anges/Rage of Angels*. 1981. (Sylvie Audoly)

Descriptive Analysis

Éditions du Jour has published fifteen novels translated into both French and English from a variety of source languages (including English, French, Spanish and German). The kinds of translated novels range from such respectable popular fiction as the detective/spy novels by Bioy and Le Carré to the horror novel by Blatty to more serious kinds of literature such as Wouk's *The Winds of War*. None of the translated novels were authored by a Canadian. (**Éditions du Jour** received, however, numerous translation grants for Canadian literature other than novels).

Eleven translators translated fifteen novels. Only two translators translated three novels each (Malartic and Rosenthal). I wrote requesting information about their production program, and have had no reply.

11. ÉDITIONS LE NORDAIS - Mont-Royal, Qué., - 10 novels

11.1. Ariyoshi, Sawako. *Kae: ou, les deux rivales/Janaoka Seishu no Tsuma*. 1982. (Yoko Sim & Patricia Beaujin)

11.2. Cain, James Mallahan. *La belle de la Nouvelle-Orléans/Mignon*. 1982. (Michel Lebrun)

11.3. Drabble, Margaret. Le Milieu de la vie/The Middle Ground. 1982. (Anne-Marie Soulac)
11.4. Grau, Shirley Ann. Preuves d'amour/Evidence of Love. 1982. (Colette-Marie Huet)
11.5. MacDonald, John Ross. La Malédiction des Hallman/The Doomsters. 1981. (Jean-Pierre Deloux)
11.6. Raine, Kathleen. Le Royaume inconnu/The Land Unknown. 1982. (Claire Malroux)
11.7. Singer, Brett. Je ne veux pas que tu meures/The Petting Zoo. 1982. (Anne Rabinovitch)
11.8. Stein, Sol. L'Après-Viol: le combat d'une femme violée/Other People. 1982. (Cyrille Gheerbrant)
11.9. Tyler, Anne. Toujours partir/Earthly Possessions. 1982. (Robert Fouques Duparc)
11.10. Warren, Robert Penn. Un Endroit où aller/A Place To Come To. 1982. (Anne-Marie Soulac)

DESCRIPTIVE ANALYSIS

Éditions le Nordais published a total of one novel in 1981 and nine novels in 1982. The translated novels are not Canadian (hence no Canada Council funding), and are probably not the kind of popular fiction that would sell well enough to turn a profit, although most titles have been so reformulated in French as to increase the books' potential appeal. A few of the authors have well established reputations, nevertheless, for instance Drabble and Warren.

12. ESPERANTO PRESS - Balieboro, Ont., - 1 novel
12.1. Privat, Edmond. The Life of Zamenhof/Vivo de Zamenhof. 1980.(Ralph Elliott)

13. LIBRE EXPRESSION - Montréal - 7 novels
13.1. Adams, Ian. S, Portrait d'un espion. Le Pouvoir secret de la GRC/S. Portrait of a Spy, RCMP Intelligence: The Inside Story; a Novel. 1978. Source publisher: **Toronto: Gage, 1977.**
13.2. Clavell, James. Un Caïd/King Rat. 1981. (Michel Deutsch)

13.3. Clavell, James. Shogun: le roman des samouraïs/ Shogun: A Novel of Japan. 1977. (Robert Fouques Duparc)
13.4. Clavell, James. Taï-Pan: Roman/Taï-Pan. 1981. (France-Marie Watkins.
13.5. Clavell, James. La Noble Maison/Noble House. 1982. (Jacques Martinache.
13.6. Kazan, Elia. Actes d'amour/Acts of Love. 1979. (Cyrille Gheerbrant)
13.7. O'Neil, Jean. Giriki et le Prince de Québec/Giriki and the Prince. (Eng MS source) 1982. (Jean O'Neil)

14. LIDEC - Montréal - 15 novels (publisher and distributor)

14.1. Christopher, John. Les Gardiens/The Guardians. 1977. (Jean La Gravière)
14.2. Donovan, John. Fred et moi/I'll Get There. It Better Be Worth the Trip. 1977. (Jean La Gravière)
14.3. Donovan, John. La dernière Expérience/Family. 1978. (Jean La Gravière)
14.4. Fisk, Nicholas. Les Prisonniers du temps/Time Trap. 1978 (Marianne Stevens)
14.5. Graham, Gail. La Guerre des innocents/Cross-Fire. 1977. (Geneviève Hoppe)
14.6. Grohskopf, Bernice. L'École idéale de Bruno Hauter/Notes on the Hauter Experiment: A Journey Through the Inner World of Evelyn B. 1979. (Jean La Gravière)
14.7. Holman, Felice. Le Robinson du métro/Slake's Limbo. 1978. (Jean La Gravière)
14.8. Hughes, Monica. Alerte au plateau 10/Crisis on Conshelf Ten. 1978. (André Romain). Source publisher: **Toronto: Copp, Clark, 1975 (London, Hamish Hamilton, 1975; New York: Atheneum, 1977).** juvenile
14.9. Hughes, Monica. Le Cerveau de la ville/The Tomorrow City. 1979. (André Romain). Source publisher: **London, Hamish Hamilton, 1977.** juvenile
14.10. Korschunow, Irina. Christophe/Die Sache mit Christoph. 1979. (Dominique Mols)
14.11. Lang, Othmar Franz. Mes Campesinos/Warum zeigst du der Welt das Licht. 1977. (J. Flinck)
14.12. Libenzi, Ermanno. La Planète des fous/Il Planeta dei Matti. 1978. (Jean La Gravière)
14.13. Lowry, Lois. Un été pour Mourir/A Summer to Die. 1979. (Jean La Gravière)
14.14. Mudrich, Eva Maria. Ferida, L'île du bonheur/Das Glück von Ferida. 1977. (J. Finck)
14.15. Remoortere, Julien van. Le Livre interdit de Krista O/Het verboeden boek van Krista O (adaptation). 1979. (Irène Abrassart)

DESCRIPTIVE ANALYSIS

Lidec has published or distributed a total of fifteen novels from a variety of source languages and literatures, including English-Canadian, into the target French system. The two Canadian titles were published by **Lidec**, the rest were distributed in Canada. The kind of novels by **Lidec** seems to be mainly juvenile fiction (for young adults), with a strong leaning towards science fiction.

Seven of the above novels have been translated by Jean La Gravière. I wrote to Monsieur Gravière, c/o **Lidec** and, since the reply came from the publisher and not from the translator, I will quote it here:

> Madame,
>
> Nous accusons réception de votre lettre adressée à J. La Gravière, datée du 2 aout 1991, concernant une étude sur la traduction de volumes littéraires.
>
> Nous vous informons que les titres choisis furent traduits par les Éditions J. Duculot, en Belgique et ne sont pas de notre fonds. Nous étions distributeur exclusif de ces titres.
>
> Nous vous prions de communiquer aupres de cet éditeur pour compléter votre étude.
>
> Veuillez agréer, Madame, nos sincères salutations.
> Lidec Inc.
> Claude Legault, Directeur général.

Since **Lidec** distributes novels translated in Belgium, it is likely that those translators are Belgian. Many of the other literary translators specialize in a specific source language, such as Irène Abrassart translating from Dutch into French, and J. Flink and Dominique Mols translating from German into

French. (**Lidec** received many translation grants for texts other than novels).

15. MCGRAW-HILL BOOK CO - New York; Toronto - 1 novels

15.1. Thériault, Yves. Agoak: the Legacy of Agaguk/Agoak: l'Héritage d'Agaguk. 1979. (John David Allan). Source publisher: **Montréal: Éditions Quinze, 1975.**

16. NAAMAN - Sherbrooke, Qué., - 2 novels

16.1. Barakat, Halim Isber. Le Vaisseau reprend le large/'Awdat at-ta'ir ila al-bahr. 1977. (Claude Krul)

16.2. Queiroz, Dinah Silveira de. L'Île aux démons/ Margarida La Rocque. 1980. (Andrée Gama Fernandez)

17. PAIDEIA PRESS - Jordan Station, Ont., - 27 novels (Canadian Publisher)

17.1. Bomans, Godfried. The Uninhabited Island/Pim, Frits en Ida: het onbewoonde eiland. (Dutch source) 1979. (Harry der Nederlanden)

17.2. Bomans, Godfried. Gnomes and Princes/Pim, Frits en Ida: in het sprookjesbos. (Dutch source) 1979. (Harry der Netherlanden)

17.3. Bomans, Godfried. The Runaway Balloon/Pim, Frits en Ida: de ontsnapte ballon. (Dutch source) 1980. (Harry der Nederlanden)

17.4. Bomans, Godfried. Captains, Pirates and Runaways/Pim, Frits en Ida: oom Ferdinand. 1980. (Harry der Nederlanden)

17.5. Hartman, Coen. The Secret Code/De geheimzinnige code. (Dutch source) 1980. (Harry der Nederlanden)

17.6. Hulst, William G. van de. Lost in the Reeds/Tussen het gele riet. (Dutch source). 1980. (Johannes de Viet)

17.7. Hulst, William G. van de. The Mystery of Old Abe/Ouwe Bram. 1978. (Harry der Nederlanden)

17.8. Hulst, William G. van de. The Old Man and His Dog/Thijs en Thor. (Dutch source) 1979. (Johannes De Viet)

17.9. Hulst, William G. van de. Pierre and His Friends/Peerke en z'n kameraden. 1978. (Johannes De Viet)

17.10. Lambregtse, Cornelius. He Gathers the Lambs/In zijn arm de lammeren. (Dutch source) 1979. (Harry der Nederlanden)

17.11. Prins, Piet. Wambu: in the Valley of Death/Wambo de warte zwerver. (Dutch source) 1981. (James C. van Oosterom)

17.12. Prins, Piet. The Grim Reaper/Holland onder het hakenkruis. (Dutch source) 1981. (James C. van Oosterom)

17.13. Prins, Piet. The Mystery of the Three-Fingered Villain/Vier vrienden op overlaar. (Dutch source) 1980. (James C. van Oosterom)

17.14. Prins, Piet. Wambu: the Chieftain's Son/Wambo de jonge Papoea. (Dutch source) 1981. (James C. van Oosterom)

17.15. Prins, Piet. Hideout in the Swamp/Holland onder het hakenkruis. (Dutch source) 1981. (James C. van Oosterom)

17.16. Prins, Piet. Scout: The Treasure of Rodensteyn Castle/Snuf en de verborgen schat. (Dutch source). 1981. (Harry der Nederlanden)

17.17. Prins, Piet. Wambu: Journey to Manhood/Wambo vindt her geluk. (Dutch source). 1981. (James C. van Oosterom)

17.18. Prins, Piet. Scout: The Flying Phantom/Snuf en de jacht op vliegende volckert. (Dutch source). 1980. (Harry der Nederlanden)

17.19. Prins, Piet. Run, Kevin, Run/De vreemde zwerftocht. (Dutch source). 1980. (James C. van Oosterom)

17.20. Prins, Piet. The Four Adventurers Meet the Evil Professor/vier vrienden en een vigilante. (Dutch source). 1980. (James C. van Oosterom)

17.21. Prins, Piet. Scout: The Sailing Sleuths/Snuf en de ijsvogel. (Dutch source). 1980. (Harry der Nederlanden)

17.22. Prins, Piet. The Lonely Sentinel/Holland onder het hakenkruis, Voorloper. (Dutch source). 1980. (James C. van Oosterom)

17.23. Vandehulst, William G. (same as William Hulst above). The Window in the Roof/Ergens in de wijde wereld. (Dutch source). (Johannes de Viet)

17.24. Vandehulst, William G. The Lost Photograph/De verloren foto. (Dutch source). 1979. (Johannes de Viet)

17.25. Vries, Anne de. The Street Urchin/Ratje een jongen van de straat. (Dutch source). 1980. (James C. van Oosterom)

17.26. Vries, Anne de. You Only Live Once/Vij leven maar eens. (Dutch source). 1979. (Harry der Nederlanden)

17.27. Vries, Anne de. Journey Through the Night/Reis door de nacht. (Dutch source). 1978. (Harry der Nederlanden)

DESCRIPTIVE ANALYSIS

Paideia Press is a specialized house which publishes translated juvenile fiction (and theological books) by Dutch authors. These books target the English-Canadian system. Between 1978-1981, **Paideia Press** published twenty-seven juvenile fiction novels. Most of the novels were authored by Piet Prins (twelve novels), followed by William G. Vandehulst who also writes under the name William G. van de Hulst: 6 novels, followed by four novels by Godfried Bowmans, and three novels by Anne de Vries, and one each by Coen Hartmen and Cornelius Lambregtse.

The translators specialize in translations from Dutch into English. The three translators are Harry der Nederlanden, James C. van Oosterom and Johannes de Viet. I inquired about the nationality of the literary translators; the response from **Paideia Press** reads:

> The three translators you mentioned live in Canada and the books were translated from the Dutch in Canada. To the best of my knowledge, all three (translators) are Canadian citizens.

I telephoned **Paideia Press** with further inquires about their production programme. They informed me that they were, indeed, a publishing house which specializes in translations of juvenile fiction and theological books from the Netherlands. Though they no longer accept manuscripts, they concentrate primarily on selling. The translated novels listed above were published in Canada. Secondly, Canadiana specifies that the above titles were published, as indicated above, by **Paideia Press**. I received also a follow-up note from **Paideia Press** confirming that it is a Canadian publisher.

18. PRENTICE-HALL OF CANADA - Scarborough, Ont., - 1 novel

18.1. Muravin, Victor. The Diary of Vikenty Angarov/Victor's Diary. (Russian source) 1978. (Alan Thomas)

19. QUINTAL ASSOCIÉS - Montréal - 1 novel

19.1 Cadivec, Edith. Expérience et Eros, ma raison de vivre/Eros, der Sinn meines Lebens (German source) 1970. (translator absent)

20. S.L., S.N. - Edmonton - 7 novels

20.1. Corby, Jane. Une Garde-malade voyage/Traveling Nurse. 1976. (Antoni Joly)

20.2. Corby, Jane. Infirmière aux Tourelles/Nurse of Greenmeadow. 1976. (Antoni Joly)

20.3. Dostaler, Maurice. Le petit Messie; ou, comment faire des miracles/The Little Messiah; or, How to Make Miracles. 1979. (translator absent)

20.4. Jurčič, Josip: George Koziak, a Slovenian Janizary: Historical Novel from the XV Century. (Slovenian source) 1973. (Ferdinand Kolednik)

20.5. Neubauer, William Arthur. Jane Kemp aux salles de réveil/Recovery Room Nurse. 1976. (translator absent)

20.6. O'More, Peggy. L'Urgence réclame l'infirmière Mallon/Emergency Calling Nurse Mallon. 1976. (Antoni Joly)

20.7. Ross, William Edward Daniel. Fréda Morel, infirmière/Nurse Freda. 1976. (Antoni Joly). Source publisher: **Manor Books, 1969**.

21. TUNDRA BOOKS - Montréal - 1 novel

21.1. Franko, Ivan Jakovlevic. Fox Mykyta: Ivan Franko's Ukrainian Classic/Lys Mykita. (Ukr. source) 1978. (Bohdan Melnyk)

22. W. N. SKORKHID - Hamilton, Ont., - 1 novel

22.1. Dmytrenko, Maria. Mikhailyk (Mickey): a Story About a Teenaged Boy, a Mere Child, Who Served on Active Duty as an Ukrainian Insurgent Army Scout/Myhailyk.

Opovidannia pro iunoho rozvidnyka UPA. (Ukr. source) 1981. (W. Nicholson Skorkhid)

23. WELLER PUBLISHING - Toronto - 1 novel

23.1. Gabor, Aron. East of Man/Az embertöl keletre. (Mag source) 1975. (Kathleen Szasz)

24. YORK PRESS - Fredericton, N.B., - 1 novel

24.1. Elkhadem, Saad & Mahfuz, Najib & Walyy al-Din, Ismail. Three Contemporary Egyptian Novels: From Travels of the Egyptian Odysseus. Al-Karnak. Hommos Akhdar. 1979. (Saad El-Gabalawy)

3. OBSERVATIONS

Table F refers to non-subsidized Canadian houses and branch offices of foreign publishers, or distributors, who primarily provided non-Canadian translated novels.

TABLE F: TOTAL NUMBER OF FIRMS WHO PROVIDED NON-SUBSIDIZED TRANSLATED NOVELS:

(i)	ENGLISH TO FRENCH:	25
(ii)	FRENCH TO ENGLISH:	7
(iii)	NUMEROUS SOURCE LANGUAGES:	24

	TOTAL:	56

Table F. shows that there were fifty-six publishing houses or distributors who provided translated novels into the Canadian systems between 1967-1982. The most relevant aspect of these fifty-six non-subsidized firms, however, is the small number of Canadian authors whose novels were translated: a total of sixteen, each by one author. The novels by these sixteen Canadian authors may be divided into three broad groups: reprints, paraliterature, and canon, as expressed in Tables G, H, and I.

TABLE G: REPRINTED CANADIAN NOVELS IN TRANSLATION BY NON-SUBSIDIZED FIRMS

1. Marie-Clair Blais A Season in the Life of Emmanuel/Une Saison dans la Vie d'Emmanuel. Reprinted by Bantam Books.
2. Anne Hébert Kamouraska/Kamouraska. Reprinted by General Publishing.
3. William Kirby Le Chien d'or/The Golden Dog. Reprinted by Éditions Garneau.
4. Yves Thériault Agaguk/Agaguk. Reprinted by Ryerson Press.

TABLE H: CANADIAN NOVELS TRANSLATED BY NON-SUBSIDIZED FIRMS AND CLASSIFIED AS PARALITERATURE:

1. Ian Adams-- Libre Expression
2. Arthur Hailey -- Éditions Feu Vert and LRP.
3. Ebbitt Cutler -- Fides.
4. Hélène Holden -- Éditions Aries.
5. Monica Hughes -- Lidec
6. Richard Rohmer -- Domino.
7. Ross, William Edward Daniel -- S.L, S.N.

TABLE I: CANADIAN CANON TRANSLATED BY NON-SUBSIDIZED HOUSES

1. Elizabeth Cleaver-- La Biche miraculeuse: une légend hongroise/The Miraculous Hind: A Hungarian Legend: Éditions HRW.
2. Antonine Maillet -- Pélagie/Pélagie-la-Charette: Doubleday.
3. Jacques Renaud -- Flat, Broke and Beat/Le Cassé: Éditions du Belier.
4. Yves Thériault-- Agoak: the Legacy of Agaguk/Agoak: L'Héritage d'Agaguk: McGraw-Hill Book Co.
5. Whitworth, Fleur-Garneau-- One Family, Two Cultures/Une Famille, deux cultures: Garneau.

The facts presented in Tables G, H, and I reveal that from 1967 to 1982, the number of non-reprinted novels classified as literature proper translated by non-subsidized firms in Canada reached a grand total of five.

Table J refers to the total number of firms, as specified in the UNESCO Translation Index, involved in providing translated novels into the Canadian systems between 1967-1982:

TABLE J: TOTAL NUMBER OF FIRMS, PUBLISHERS AND DISTRIBUTORS, WHO PROVIDED TRANSLATED NOVELS INTO THE CANADIAN SYSTEMS BETWEEN 1967-1982: SUBSIDIZED AND NON-SUBSIDIZED:

(i)	ENGLISH TO FRENCH:	31
(ii)	FRENCH TO ENGLISH:	15
(iii)	NUMEROUS SOURCE LANGUAGES:	37
TOTAL:		83

The preceding facts about translated novels received into the two Canadian systems, through publishers or distributors between 1967-1982, allow for several interesting observations.

Firstly, it may be stated as a general principle that most translated Canadian novels were transferred from one system into the other through Canadian publishers who received Canada Council Translation Grants. Of all translated novels received in both systems, twenty-seven Canadian publishing houses obtained Canada Council translation grants (six houses from English to French; eight houses from French to English; and thirteen houses with numerous source languages). Secondly, almost all international paraliterature was published in Canada, then distributed in Europe.[11] This accounts for almost all titles of American and British paraliterature. Many of the Canadian houses which published international paraliterature have gone out of business; even the European distribution network was not sufficient to sustain the kind of novels published by houses such as **Presse Sélect**. Canadian houses which focus on specialized paraliterature, such as **Paideia Press** remain in business, but can no longer afford to publish new titles.

Canadian novels, on the other hand, were primarily published through the aid of the Canada Council Translation Grants Program. The Canadian titles which did not receive funding were, in most cases, published by houses which received at least a few grants for some of their titles. Houses which received a small number of grants in proportion to their translated titles, for example **Éditions Héritage**, included numerous international titles in their production programme. Some houses which published only Canadian novels, for example: **Anansi; Cercle du Livre de France; Harvest House; Oberon Press**, received Council grants for every title in their programme.

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[11] The anomaly is **Harlequin** whose translated romance titles were published in Paris by their French subsidiary. **Harlequin** is, however, still a Canadian publishing house.

The question why the Council became involved in grants for Canadian literary translations is discussed by Larry Shouldice, who argues that the existence of literary translation at its present level in this country is almost entirely due - and dependent upon - the Canada Council. Shouldice believes that the occasional remarks one hears about the politics of the Council's translation section do not amount to much, since to all appearances its day to day functions have everything to do with finances and administration and little to do with politics - even the interpersonal variety. In all the Council's many activities that directly affect the translator - assessing manuscripts and applications, defining policy, granting subsidies, promoting literary translation through meetings, exhibits, and other forms of publicity, selecting and supporting the juries for its own Translation Prize, and awarding the Prize with suitable fuss and fanfare -it is remarkable, Shouldice says, that literary values are so little swayed by political considerations.[12]

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[12] Larry Shouldice, **On the politics of literary translation in Canada**, Camille La Bossière, ed., Translation in Canadian Literature, 1983, pp.78-9.

Political considerations may not influence the Council's selection of actual titles, yet their mandate appears politically motivated (to foster mutual understanding and cultural exchange). In other words, the mandate focuses on nationalistic therefore political and, to a certain degree, ideological motivations. Viewing this situation with the hindsight of 1992, and considering the economic recession and the recent failure of the Charlottetown Accord[13] one may question if the Canada Council Translation Grants Programme has been effective in fostering mutual understanding and cultural exchange. The Council's policy which focuses on **quality** fosters selectivity according to the prevailing institutional criteria about values (aesthetic, social), so that this policy both reflects previous canonizations (books and authors with awards, for example) and fosters future canonization (the grant as a sign of approval and contribution to the visibility of the novel).

The eligibility requirements for a Canada Council Translation Grant emphasize all things Canadian, including Canadian publishers. The grants are made directly to the publishers, hence selection decisions are controlled by them. Although it is difficult to guess the motivations of the publishers, certainly ideological considerations play a role, I strongly suspect, nevertheless that at least some of the publishers have viewed the grants simply as an additional financial resource.

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[13] Though many reasons are given for the failure of the National Referendum on the Charlottetown Accord, one hears, most often, that French-Canadians voted no because Québec wanted more and that English-Canadians voted no because they thought Québec had too much.

Based on the facts presented in this chapter, aside from a few houses which received grants for all or most of their translations, most houses actually published very few literary translations compared with their entire production program. I am arguing that the Canada Council Translation Grants have been essential in promoting the translation of Canadian literature, but the way in which the process works might be improved. Since the grants began, more Canadian novels have been published in translation than ever before. But this has not helped the cause of economically strapped Canadian publishing houses. For example, both **Anansi** and **Harvest House** received Council grants for all novels published between 1967-1982, yet these houses are now pale shadows of their former selves. Even **McClelland and Stewart**, the largest Canadian publisher (who received grants for all translated novels by Canadians except for reprints) is constantly in need of bail-outs. Secondly, a look through Books in Print for randomly chosen titles reveals that many of the novels which were funded for translation are now out of print.

In order for the process to be improved, it is necessary to reconsider the original mandate, and to decide if a national focus should be replaced by an international one. This would mean shifting the power of selection decisions from the publishers to the translators, as well as broadening the vision to include international publishers in the grant process. In any case, I will advance this argument further after having examined the role of the Canadian literary translator.

CHAPTER 3 - TRANSLATORS

CHAPTER THREE - TRANSLATORS

1. INTRODUCTION

Between the years 1967-1982, two-hundred and sixty named persons translated novels which were received into the French and English systems in Canada; this figure includes fourteen collaborations. Most of these translators dealt with only one novel each. Not all of these translators were Canadians, some were French working for European houses who distributed novels in Canada. All of the translated Canadian literature published during this time, excepting some reprints, was translated by Canadian literary translators.

Most romance novels were published by **Harlequin**, and all the literary translators were French, not Canadian. Some Canadian translators worked on British and American paraliterature for **Presse Sélect**, but this house went out of business.

2. The Canadian Literary Translator

In any case, of all the literary translators in this study, only twenty-one were signalled as members of the Literary Translators Association/Association des traducteurs littéraires. These are the people on my list of professional translators (those who translated Canadian novels between 1967-1982) who were also members of ATL/LTA: Edouard Barsamian, Betty Bednarski, Alan Brown, Raymond Y.

Chamberlain, Patricia Claxton, Maryse Côté, Mark Czarnecki, Paule Daveluy, Ray Ellenwood, David Ellis, Sheila Fischman, Arlette Francière, Richard Howard, David T. Homel, Françoise Marois, Joyce Marshall, Kathy Mezei, Marc Plourde, Larry Shouldice, Jean Simard, Philip Stratford.[2]

In contrast to the great number of translated paraliterature novels primarily by American and British authors, the number of translated Canadian novels is more modest and, significantly, government driven. The literary translators who worked for the three largest Canadian publishers of paraliterature no longer work in this capacity, for different reasons.[3] All of the imported translated paraliterature was unsubsidized; the opposite situation occurs for the Canadian titles. Though not every Canadian title received a translation grant, most publishers, especially the Québec publishers, received more than one grant for their production program. This chapter will focus, therefore, on the translators who worked on Canadian novels.[4] As the following information will indicate, most of the Canadian translators were limited in their choices of translations due to the grant restrictions imposed by the Canada Council, and other considerations made by the publishers.

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[2] Liste des Membres et répertoire des oeuvres traduites/List of Members and Directory of Translated Works. Association des Traducteurs Littéraires/Literary Translators Association. Montréal: 1986. According to facts obtained from International Organizations, 1992, the Literary Translators Association of Canada was founded in 1975 and has a current membership of one hundred and ten translators. LTAC/ATLC is a national organization whose official languages are English and French. The mandate of the organization is the promotion of literary translation and the interests of literary translators in Canada. It networks with cultural associations and agencies worldwide; lobbies government and cultural agencies regarding funding and copyright. It annually awards the John Glassco Translation Prize for a translator's first book-length literary translation into English or French. I should mention here that the rapid increase in membership to one-hundred and ten in 1992 is quite remarkable, and indicative of the increased interest in translation and literary translation in particular.

[3] There are three Canadian publishers listing the greatest number of translated paraliterature titles: **Harlequin** publishes its English to French titles through their subsidiary in France: all the translators are French; **Presse Sélect**, a Canadian firm with the greatest number of titles overall, went out of business ten years ago hence there is no longer a market for the literary translators ; and **Paideia Press**, which specializes in juvenile fiction from the Netherlands, used Canadian translators working from Dutch to English, but this house no longer accepts manuscripts, it just sells its existing stock.

Before beginning my analysis of the norms pertaining to the Canadian literary translator, I would like to provide, as a background and control for the following analysis, some brief facts about literary translators in Canada.

Larry Shouldice speculates about the role of the literary translator in the Canadian systems by asking the question, what makes people become literary translators? Considering the translators between English and French, in Canada and Quebec, one may assume, Shouldice argues, that they share a certain interest in language and literature, in the two national cultures, and in bridging the gap between them. A number of translators have stressed their primary personal motives for getting involved in the field: an obsession with language, a desire to communicate, a need to penetrate and possess and even in a sense control the other language and culture for their own satisfaction. However, since all this can be achieved simply by learning the source language,

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[4] In addition to the people who are members of the national literary translation association, there exists a very strong provincial organization, the **Société des Traducteurs du Québec**, which includes translators of texts of a non-literary nature. In contrast to the small number of literary translators, including English to French and French to English, the number of Québec translators of non-literary documents is extremely high. The facts about the **Société des Traducteurs du Québec** are as follows: in 1992, there are 1,800 members, who are affilited with the **Conseil des Traducteurs et Interprètes du Canada**.

Shouldice says, it would seem that the impulse to translate also implies a desire to communicate backwards, as it were, to effect a change in the relationship of the two languages and cultures vis-à-vis one another, at times the motivation may be more explicitly political, it is difficult to gauge the role of politics in the translator's choice of raw material: the text to be translated. On the one hand a glance through the bibliographies of existing translations of Canadian writers, in both English and French, shows that literary works with a high political content - essays by Trudeau, Lévesque, Vallières, Lorimer, Creighton, Berton; novels by Aquin, Carrier, Godbout, MacLennan, Rohmer; poems by Chamberland, Lalonde, Miron, Lee; histories and biographies of political figures - are more likely to be translated than books with little or no obvious import. On the other hand, it would seem that political decisions are a relatively minor factor in the translator's choice of subject. Here it is probably more the economics of publishing, based on the topicality of the work, that plays the decisive role, though it may be pointed out that the concerns of politics and publishing are not always mutually exclusive.[5]

Shouldice's comments would indicate that the selection process of many translations involves economic and, perhaps, political considerations. For example, no matter how much a translator admires and respects a work of fiction, it must be approved as acceptable for translation into the target system before the translation begins; and such approval does not lie in the hands of the translator. If a translator decides to initiate a proposal for translation, the idea must be sold to Canadian publishers, who then apply to the Canada Council for funding. Based on the number of titles which received grants between 1967-1982 (chapter one), it is anomalous for a Canadian novel to be translated without such subsidy.

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[5] Larry Shouldice, **On the politics of literary translation in Canada**, in: La Bossière, Camille, ed., Translation in Canadian Literature, 1983, pp.75-6.

The decision to publish texts in the Canadian literatures, especially those belonging to the actual or potential canon, rests primarily with the Canada Council. It is applied for by the publisher, but the desires of the literary translators seems to have an indirect influence on Council decisions, in as much as the literary translators often influence the publishers. In any case, the information provided by the survey questionnaire will help clarify this situation.

2.1. Twelve Canadian Literary Translators

I wrote to selected translators to ask them, directly, for their own priorities in terms of the selection process by which novels are translated into the target system. My criterion for choosing the translators were based on two considerations: firstly, to include those with a high number of translations (from three to fifteen) and, secondly, those who had translated only one or two novels within the given period, but who dealt with very important Canadian authors and works.

I wrote to twenty-nine translators, providing a covering letter briefly explaining my research, a list of the novels which they had translated between 1967-1982, and a questionnaire which asked twelve questions.

I received twelve replies with completed questionnaires (Edouard Barsamian, Betty Bednarski, Alan Brown, Patricia Claxton, Maryse Côté, Paule Daveluy, Ray Ellenwood, Arlette Francière, Claire Martin, Jacques de Roussan, Jean Simard, and Philip Stratford). In order to quote the translator directly, I have organized the results so as to provide the answers under the name of each individual translator. The questions are followed by the translators answers in bold type, and is presented in Appendix 2. A summary of the translators responses appears in this chapter.

In addition to outlining the answers provided by those translators who participated in the questionnaire, I have included a profile of Canadian translators who have published their opinions concerning the selection process of literary translation in Canada (Philip Stratford's comments about his translation of Antonine Maillet's Pélagie-la-Charrette are particularly enlightening). This information is available in Appendix 2.

2.2. Canadian Translators: Questionnaire Responses

What follows is a summary of the literary translators' responses to my questionnaire.

Asked if they had ever worked as a house translator ten of the twelve surveyed answered no, one answered yes (Edouard Barsamian) and one answered no, but specified having worked as a collection director involved in the translation of juvenile fiction (Paule Daveluy).

When asked from which language into which language they translate, seven responded that they translate from English to French (Edouard Barsamian, Maryse Côté, Paule Daveluy, Arlette Francière, Claire Martin, Jacques de Roussan, Jean Simard); five from French to English (Betty Bednarski, Alan Brown, Patricia Claxton, Ray Ellenwood, Philip Stratford); and two from other languages (Alan Brown translates also from German and Spanish into English, and Arlette Francière from French into English).

Asked if the Canada Council Translation Grants program was a motivating factor for the translators, three answered in the negative (Betty Bednarski, Arlette Francière, Claire Martin); the remaining nine responded in the affirmative. In the words of Jean Simard: **Les éditeurs ne publient de traductions qu'à cette condition.** Or, as Patricia Claxton put it: **More properly, it motivates the publishers.**

I asked if the translators had ever been approached by a publisher to begin a project; all twelve respondents answered yes.

Asked if they ever approached the publishers themselves, six answered yes, five answered no, and Patricia Claxton responded: **Publishers take a lot of persuading except for widely known writers.** Questioned if they had ever approached an author in an attempt to initiate a translation, eleven said yes, and one, Edouard Barsamian, said no. When asked if they had an agreement to translate specific authors, seven answered yes, two (Alan Brown, Ray Ellenwood) answered no, and three responded as follows: **D, E, and F** (from the survey questions) **are inoperative if there is no publisher anxious to publish the author** (Patricia Claxton); **Only the best** (Maryse Côté); **L'éditeur propose et je décide, oui ou non** (Jean Simard).

I asked if there were any other motivating factors in the selection process of the novel to be translated. To the preceding question, most respondents answered no; several however, added interesting comments. Betty Bednarski replied: **Admiration of the work itself and the desire to make it available.** Part of Paule Daveluy's reply reads: **As collection director, I picked what I considered the best books, and kept for myself the ones I preferred....** Ray Ellenwood wrote: **Interest in specific writers (that is the main motive).** Arlette Francière replied: **My love and admiration for the works.** Maryse Côté commented: **When a novel deals with a**

specific group of people and when it is beautifully written....

I asked if, aside from motivational factors, they specialized in a specific genre of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc). Eight translators responded no, and four responded yes, as follows: Alan Brown wrote, **Usually novels of international quality, such as those by Hubert Aquin**; Maryse Côté wrote: **Juvenile fiction, with the one exception of** The Last Noble Savage; Paule Daveluy: **Juvenile fiction**; Jacques de Roussan: **Novels and art books.**

Asked about the nationality of the authors they translated, eight replied that they had translated Canadian authors only. The other four translators had different replies: Alan Brown remarked: **Canadians and authors from other countries**; Patricia Claxton commented: **Authors from other countries do not qualify for CC grants and publishers are rarely ready to foot the translation bill themselves**; Paule Daveluy wrote: **I have translated only one author from other countries: Elizabeth Yates, U.S.A., the others are Canadians**; Jean Simard said: **Surtout des auteurs canadiens...le Conseil des Arts ne subventionnant que ceux-là. N'empêche que je traduis en ce moment un livre que j'adore:** God's Grace**, par Bernard Malamud, auteur américain. Mais qui voudra publier ca?**

None of the respondents had ever worked under a pseudonym, and all indicated that their work was part-time.

As well, each translator indicated that he/she is a Canadian citizen.

When asked how long they had been translating novels, the answers ranged, most respondents having begun translating literature in the mid nineteen-sixties and seventies; some are no longer engaged in this type of work (e.g. Claire Martin).

Since the novel is the most popular prose genre bought by the general reading public, I asked if the translators worked primarily on the novel form or other kinds of fiction or non-fiction. I discovered that the translators' interests were diverse, ranging from short stories, poetry and novels to essays and non-fiction.

I received a great variety of illuminating remarks in the final category of the questionnaire: Additional Comments. Many comments included a general love and respect for language and culture. Edouard Barsamian writes: **I love the power of words and communication. I also need to create or re-create, should I say....**; and Paule Daveluy comments: **I have long been involved with children's literature in Quebec and Canada, and literary translation has been and continues to be a joy to discover and practice. It is an art, really, a play with words, a recapturing of moods, a challenge every time. I love it.**

Along more practical lines, Ray Ellenwood writes of his close association with a small publishing house: **I suggest**

titles, sometimes help edit, translate as much as I have time for. Usually, I propose the titles I want to translate, based on my own enthusiasms. Canada Council assistance has certainly been welcome, but I probably would have done some work without it. That is the luxury of translating by moonlight. Also in a practical vein, Patricia Claxton explains the system whereby Canadian literature gets translated in Canada: **Translation of literature in Canada happens almost exclusively under Canada Council grants to publishers for that purpose. Translation elsewhere is basically market driven...I have translated works offered by publishers, because the supposed interest in having works proposed by a translator invariably translates into months and years of non-attention to the proposal and then lukewarm responses on account of the proposal coming from the outside...the Canada Council does not approach translators, or subsidize translators. Grants are made to publishers under certain conditions as aid for translation. These grants are distinct from publishers' block grants for more general purposes....**

The twelve people who responded to the questionnaire are, in fact, extremely knowledgable about language and literature. Three of the twelve are established Québécois authors (Daveluy, Martin, and Simard); three are academics, educators teaching language and literature (Ellenwood, Francière, and Stratford, who is also a writer and literary critic); one was a foreign correspondent (Barsamian); one is a publisher

(Roussan); one is a translator specializing in juvenile fiction (Côté); one is proficient in multilanguage translation (Alan Brown); and two have been in the business long enough to be called experts in language re-creation (Bednarski and Claxton).

It appears, however, that there is a great deal of frustration among literary translators about the way in which the publishing industry selects titles for translation. Since all the people surveyed work on literary translation part-time (it appears to be financially impossible to do so on a full-time basis) their answers indicate that they feel very much on the outside of selection decisions and would like to have more control over the kind of novels that are translated in Canada. Since, in most cases, they are approached by the publishers with a potential project, they feel that they have little freedom in choosing the novels that they would really like to translate. Their role in influencing publishers' decisions, however, is not to be underestimated. They translate for the love of language and the literature of the other culture.

CONCLUSION

CONCLUSION

Almost all translations of novels being prepared for and received into the English-language system of literature are categorized as high literature primarily translated from the Québécois system. Conversely, almost all novels translated in Québec from English also belong to the English-Canadian canon; in addition, there is in the French-Canadian system a particular receptivity to British and American works of paraliterature. The reasons for this phenomenon may now be addressed.

In his discussion of the Canada Council's role in this situation, Larry Shouldice argues that the degree of political motivation and the degree to which it was consciously espoused by the Council can never be known, of course. However, there is evidence to suggest its strong presence in the cultural community - or perhaps the reading community - at large. How else to explain the much greater success of literary translations from French to English than from English to French? Granted, Quebec has a smaller population; granted, many French-speakers read English; granted, too, that Quebec's literary dynamism in the sixties and seventies attracted attention from quarters other than English Canada. Taking all this into account, however, Shouldice argues that much of

English Canada's interest in Québec literature stems from a political impulse, and that this helps explain the relative proliferation of translations from Quebec. As Hubert Aquin might have expressed it, literary translation in our federal system is a form of cultural appropriation.[1] Cultural appropriation might motivate the English-Canadians to read French-Canadian authors in translation, but fear of cultural negation appears to be part of the reason why French-Canadians read a minimum amount of English-Canadian translated literature; in the words of Larry Shouldice, it is not uncommon for English Canadians to view translation as a means of fostering national unity; and while this is no doubt true of some French Canadians as well, one senses in the latter a more pronounced impulse to intelligence gathering for strategic defense purposes: **love thy neighbour** on the one hand, and **know thy enemy** on the other. Given the context of Canadian/Québec politics, the line between cultural curiosity and a cultural power struggle starts to get blurred.[2]

On the basis of my observations of the translated novels received into the two systems, I am arguing that the process of selection, especially the translated American paraliterature, is socially motivated - not so much for the content of the novels, but more for reasons of language, and economic considerations. Secondly, the motivations of the selection process are different for the two receiving systems.

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[1] Shouldice (1983), p.80.

[2] Ibid., p. 75.

I will begin my observations about political and ideological factors in the selection process of the translated Canadian literatures, with the opinions of Ben-Z. Shek who, in my view, adequately describes the traditional situation of translation between the English- and French-Canadian polysystems; Shek writes,

> La traduction, dans un sens symbolique, me semble être au coeur de la problématique canada-québécoise dès le tout début du régime britannique....La traduction à sens unique a reproduit les rapports réels dominants-dominés de la conjoncture militaire, en premier lieu, puis et par conséquent, politique et économique....Cette situation de fait peut sans doute être caractérisée par le terme **diglossie**. La diglossie est «la répartition fonctionnelle des langues» et ressort d'«une situation (...) par laquelle l'autre langue emprunte un nombre croissant de fonctions sociales telles que la langue de travail (...) dévalorisant ainsi la langue du foyer que l'on finit par classer parmi les patois de la nation, même si dans un autre pays, elle avait le statut de langue ou de dialecte.» Selon Alain Ricard, une situation diglossique comprend «une distribution hiérarchisée des niveaux et des codes linguistiques entre diverses langues.» Dans une situation **grosso modo** diglossique, donc, il n'est pas étonnant qu'il y ait eu un nombre relativement élevé de traduction de textes littéraires du français à l'anglais (situation non-menaçante pour la majorité anglophone) et relativement peu de traductions en sens inverse, car cette dernière activité a sans doute été conçue à la fois comme une menace, et comme une perte d'efforts dans une entreprise marginale, du point de vue

> de la lutte pour la survie d'une langue
> et d'une culture minoritaires.[3]

Shek's words reinforce my belief that the reason why less English-Canadian literature is received into the French-Canadian system via translation is the fear by the latter of cultural negation.

To summarize the broadest results of my findings about publishers: in spite of the efforts of the Canada Council translation grants, the French-Canadian system received few translated works belonging to the English-Canadian category of high literature, compared to the enormous amount of translated British and American paraliterature. This situation is highly political and paradoxical, and deserves some comment. To begin with, it is my impression that most French-Canadian readers can also read English - so why read translations at all? Firstly, I would differentiate between levels of readers, for example, many readers of **high literature** can also read English, while the typical reader of **popular** fiction would prefer to read in the mother tongue. Secondly, I do not think that publishers and distributors deliberately try to manipulate the publication and importation of paraliterature, rather, much of this paraliterature has been received into the target system simply because it sells. Why do so many French-Canadian readers, then, purchase this translated paraliterature when many of them could very well read it in the original language? Aside from the differentiation between levels of readers, as outlined above, I see the enormous amount of translated British and American paraliterature received into the French-Canadian system as a political act. Having endured for so many years in a situation of diglossia, the English language being dominant, and the French language, often treated as patois,[4] being subordinate, more French-Canadian readers wish to have recent foreign English-language paraliterature translated into their own tongue, instead of reading it in the original language. In itself the popularity of American paraliterature is not surprising - the Québécois often call themselves **American French People** and, moreover, the popular literature of American and, to some extent that of British, origin is widely present almost everywhere in the world. Conversely, the paucity of **high** English-Canadian literature received into the French-Canadian system in translation is indicative of another kind of cultural protest which is rooted in language: disinterest breeds negation.

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[3] Shek, Ben-Z. **Quelques réflexions sur la traduction dans le contexte socio-culturel canada-québécois**, in: Meta, Vol.22, No.1, mars, 1977, pp.111-2.

The opposite trend manifests itself in the English-Canadian polysystem. Very little translated paraliterature from the foreign language systems (including French, and other international source language groups) and the French-Canadian system was received by the English-Canadian system. Canada Council translation grants have certainly helped the cause of translations of literature from French Canada to English Canada, thereby reversing the traditional trend where the source language was, until very recent times, always English and the target language was always French.[5] Secondly, the substantial number of reprinted editions of translated French-Canadian novels is indicative of the willingness of the English-Canadian system to receive such literature from the other system. English-Canadian readers more readily receive the French-Canadian translations than vice-versa, because of the power struggle defined, in this context, by language (diglossia). Also, English-Canadian readers are generally less competent in reading the French language than their counterparts, which could also have some bearing on the reasons why more translations from French Canada are received into the English-Canadian system. In addition, publishers in Québec are much less willing to publish a translated novel, belonging to the category of high literature, unless it receives government funding, than their English-language counterpart; this assessment is based on my research which reveals that almost all translated French-Canadian novels received Canada Council funding.

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[4] For a more thorough explanation of the terms **diglossia** and **patois** (in its Joual form) as they refer to the situation of translated Canadian literature, see:(Shek 1977:111-12).

v. Authors, Publishers, Translators

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[5] Shek (1977), p.32, Shek writes: "La langue de départ a donc toujours été (ou peu s'en faut) l'anglais, et la langue d'arrivée, le français."

Novels which have been received in translation in Canada may be arranged according to two categories: Canadian and Other; this rigid dichotomy is the first factor in the selection process. Within this dichotomy, available literary history and criticism seem to show that the Canadian novels translated from one to the other official language have had little if any influence on the modelling of the literary centre in both systems - that is, most innovative repertoires and models were not imported from the French-Canadian into the English-Canadian system or vice versa. The modelling which did occur, for example, through innovative texts by Joyce, Falkner, Borges, and Nabokov in Québec, while taking place through translations, was the result of imports from France. Similarly, English-Canadian authors such as Robert Kroetsch, when interested in Latin American writing, would use American or British translations. Secondly, almost all translated Canadian novels received Canada Council Translation Grants and were published in Canada: most of these novels may be classified as high literature. Conversely, almost all international paraliterature (primarily American and British) which was first translated and published in Canada then distributed in Europe, was done so by one firm, **Presse Sélect**, which has gone out of business.

The reason why so many houses publish translated Canadian novels is because the Canada Council will only pay for the costs of translation of novels authored by Canadians; the eligibility conditions also require that the publisher of the translation be Canadian. The novel, whatever the genre classification, is chosen by the publisher. Ultimately, selection decisions are made by the publishers, usually acting within Canada Council guidelines. The Canada Council never initiates projects.

The question may then be asked: what are the criteria of the publishers in determining which Canadian novels will be chosen for translation? The official mandate of the Canada Council Translation Grants Programme is to make the best writing in French or English available in the other language, thereby fostering mutual understanding and cultural exchange.[6]

From my research about authors, I conclude that the main way in which publishers determine the quality of novels in each system is to consider so-called serious literature by traditional, usually modernist standards of quality, and, practically, to prefer authors who have won an important award; this linkage is strongest in the translation activity from French to English.[7] When Canadian authors have been translated in spite of the fact that they have not won a literary award, they are usually already **celebrated** authors or authors famous abroad for their popular fiction. The English-Canadian authors who were translated via the Canada

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[6] Stratford (1990), p.97.

[7] This includes cases when an author has won an award for a previous work of literature and not necessarily for the novel proposed for funding.

Council Translation Grants Programme were primarily central, or eastern-based Canadians. Aside from W. O Mitchell and Sheila Watson, there is a significant absence, between 1967-1982, of translations of Western, or Prairie authors, even if they won a Governor General's award (Robert Kroetsch, for example).

Because of the Canada Council Translation grants funding, therefore, and because the mandate concerns the funding of the **best** in Canadian letters, most of the translated Canadian novels published in Canada between 1967-1982 belong to the category of high literature. Institutional research, of the type conducted by P. Bourdieu, Itamar Even-Zohar and S. J. Schmidt, for example, shows that this category usually occupies the central place in a society's literary polysystem and reflects the tastes and values of the elites. Aside from ideological considerations, I argue also that the buying public itself is attracted to translated literature which claims to have won a major award. Reading **the best** from the other official language appears, therefore, to be determined by institutional factors, such as awards.

This leaves, in the second group, the other authors whose novels were published in Canada in translation and who are not Canadians, that is, everybody else. If a house in Canada chooses to publish a novel in translation by **everybody else**, it receives no government funding for doing so. This means that the house must publish those translated novels which have a guaranteed market. According to my research, aside from highly specialized houses such as small academic or ethnic presses, the guaranteed market for everybody else accounts for almost all kinds of paraliterature published during the period under investigation.

Certain specialized houses maintain a publisher-loyal readership: this may be said of the romance publisher **Harlequin**, which relies on specific publisher and genre-loyal readers. Aside from such unsubsidized specialized houses, it is difficult to know how anglophone and francophone readers would respond to other kinds of Canadian paraliterature. One can at least conclude that publishers usually do not believe that the readers would respond to translated Canadian paraliterature. Paradoxically, **Harlequin**, a Canadian publisher with an international reputation for romance fiction, does not publish its translations in Québec, rather they are translated in France and published there, then distributed in Canada.

I also came to the conclusion that since most houses were located in Montréal or Toronto, and most adhered to the unwritten rule of translations from either French into English (if located in Toronto), or from English into French (if located in Montréal), Canada had two separate translation systems which show some signs (the federal award, for example) of belonging, institutionally, to one large polysystem.

The majority of the decisions concerning the funding of translated Canadian novels rest with the publishers. Although the Canada Council never initiates projects and actual political considerations may not influence the Council's selection of individual titles, yet their mandate appears politically motivated. Ray Ellenwood says that the clearest evidence of an unstated policy behind Canada Council intervention is the fact that it will not give grants in aid of a Canadian translation, even of a Canadian author, if the publisher is not Canadian; nor will it consider subsidizing a translation by a Canadian, published by a Canadian publisher, if the author translated is not Canadian.[8]

The question appears to be what other considerations affect the publishers' selection decisions? Ray Ellenwood believes that the publishers use the Canada Council Translation Grants in order to subsidize their trade publications, arguing that publishers, especially Québec publishers, were using Canada Council translation grants as a kind of subsidy for their trade publications, with very little inclination to bring out serious literature. Literary translations don't sell terribly well and selling, it appears, is the main concern.[9] Without actual insights into the financial books or statements of publishing houses, it is difficult to determine exactly which activities are benefiting most from translation grants and how much money, if any, is transferred into trade publications.

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[8] Ellenwood (1989), p.83.

[9] Ellenwood (1983), p.67.

On the basis of my research about publishers, I am arguing that the policy of each house is both market-driven and responsive to government policy. Several houses in my study listed an entire corpus of translated Canadian novels, all of which received Canada Council Translation Grants. The second segment of my study: Translators, reveals that, by 1986, there were only twenty-one professional Canadian literary translators who were members of the Literary Translators Association who translated Canadian novels between 1967-1982. The Canadian literary translator is limited in the choice of literature due to the fact that the Government will not fund the translation of a novel if the author is not a Canadian or if the publisher is not Canadian. Publishers are unwilling, generally, to take risks on market sales of non-subsidized novels.

On the basis of my research results about translators, I conclude that the literary translator plays an important, though limited role in the selection process. In most cases, the publisher will approach a translator with an offer. Sometimes, the translator, through great admiration and affinity for a particular text, will approach the publisher with a potential project. The publisher, if not over-committed as far as Canadian translations are concerned, will apply to the Canada Council for the grant. The economic priority of the publishers manifests itself when there are more translator-generated proposals than the Canada Council is willing to fund; in this situation, the publisher selects those titles which they would most like to see brought to fruition. Again, the receipt of a major award for a source text plays a very powerful role in the entire process; even after government funding, if a book will not sell, a profit will not be made. Once again the literary translator plays an important role here in as much as the translators know more about the text, and have greater understanding of the complexity and subtlety of language than the publishers, often intuiting that an award will be granted to the source novel before it happens. The publishers seem to depend to a great extent on the opinions of the translators as expert voices, though the latter express frustration at not being allowed enough power in the selection process.

According to my research of the Preliminary Norms, therefore, decisions concerning the selection process by which novels get translated and published in the two target systems, are made on several levels (translators, publishers, Canada Council). Firstly, if it were not for the Government's grants to publishers for the translation of Canadian literature, it is doubtful that most of these novels would have been translated at all. Most of the translated novels were first time publications and had not been translated abroad. The translation policy is dictated by several agencies. The agenda of the Canada Council is, it states, to provide literature of the highest quality, and to foster national unity; the publishing houses, because of Government grants, have been bolder in choosing more experimental novels for translation, especially from the French-Canadian system. The specifically Canadian content of literary translation is largely government driven, whereas all other contents are almost exclusively market driven and dominated by foreign (American, British, and French) literary systems.

This leaves the literary translator, perhaps the most informed, dedicated and consistent of the three factors. The translation policy of the literary, non-commercial translator is the most basic: love of literature, and respect and admiration for the work of the **Other** Canada.

The Government grants have been essential in providing quality translations of the literature of Canada; without them, the inestimable contribution of Canadian literature would be unavailable to English and French readers world-wide. The system of grants has, however, attempted to act primarily in the interest of the Canadian publishing industry. This attempt has not always been successful as many publishers have gone out of business and many of the novels supported for translation are now out of print.

Looking ahead into the future on the basis of my research about the past, I recommend that the Canada Council make translation grants, into English and French, available also to foreign publishers: this would provide a more cost-effective production program and a superior distribution network. Since most Canadian publishing houses concentrate on non-fiction programs, the loss of translation grants would probably not be a great hardship to them. Secondly, the **Canadian character** of such translations would be guaranteed if Government policy would ensure that the literature must be chosen and translated by Canadian literary translators. Such a policy would ensure the availability of translations for posterity, thereby enhancing the cause of quality translations of the Canadian literatures.

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2. POLYSYSTEMIC METHODOLOGY

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APPENDIX 1

APPENDIX 1

TRANSLATORS

Abrassart, Irène - Dutch into French (1 novel) female

Allan, John David - French into English (1 novel) male

Aubry, Claude - English into French (2 novels) male

Aubrey, Irene E. - English into French (1 novel) female

Audoly, Sylvie - English into French (1 novel) female

Barras, Henri - English into French (1 novel) male

Baudry, Yvonne - English into French (1 novel) female

Beaulieu, Michel - English into French (1 novel) male

Bednarski, Betty - French into English (1 novel) female

Belmont, Georges (& Hortense Chabrier) English into French (1 novel) male, female

Bénard, Jean-Marie - English into French (1 novel) female

Bensse, Harry L. (pseud. Henry Binsse) French into English (3 novels) male

Bilu, Dalya - Hebrew into English (1 novel) female

Blake, W. H. - French into English (1 novel) male

Blanchet, E. R. - English into French (1 novel) gender unknown

Bourgault, Pierre - English into French (1 novel) male

Brault, Lucien - English into French (15 novels) male

Brazeau, Julienne C. - English into French (2 novels) female

Bré, Robert - English into French (1 novel) male

Brécard, Jacques - English into French (2 novels) male

Briot, Elizabeth - English into French (1 novel) female

Brown, Alan - French into English (9 novels) male

Bruce, Vida - French into English (1 novel) female

Bush, R (& T. Yedlin) - Russian into English (1 novel) male, female

Camhi, Mathilde - English into French (1 novel) female

Carey, W. G. - Russian into English (1 novel) gender unknown

Carpenter, David - French into English (1 novel) male

Carret, Marcel (& Louis Postif) - English into French (1 novel) male, male

Casaril, Guy - English into French (1 novel) male

Casseau, Laure - English into French (1 novel) male

Cathelin, Jean - English into French (1 novel) male

Cekalska, Krystyna - Polish into English (1 novel) female

de Céspendes, Luis - English into French, French into English (2 novels) male

Chabrier, Hortense - English into French (1 novel) female

Chagot, Adolphe - English into French (2 novels) male

Chamberlain, Raymond Y. - French into English (3 novels) male

Chapin, Miriam - French into English (1 novel) female

Claxton, Patricia - English into French (1 novel) female

Clouâtre, Jean - English into French (1 novel) male

Cloutier, Pierre - French into English (2 novels) male

Coltman, Derek - French into English (1 novel) male

Côté, Maryse - English into French (4 novels) female

Curcio, Michèle - English into French (1 novel) female

Czarnecki, Mark - French into English (1 novel) male

Daveluy, Paule - English into French (5 novels) female

Dion, Conrad - French into English (1 novel) male

Diacon, Eric - English into French (2 novels) male

Dejean, Mireille - English into French (1 novel) female

Delpech, Jeanine - English into French (1 novel) female

Deloux, Jean-Pierre - English into French (1 novel) male

Desmarais, André - English into French (2 novels) male

Denis, Catherine - English into French (1 novel) female

DiVirgilio, Lise - English into French (1 novel) female

Desrochers, Jean-Jacques - English into French (1 novel) male

Deutsch, Michel - English into French (2 novels) male

Duclos, Jean - English into French (1 novel) male

Duchêne, Renée - English into French (1 novel) female

Duchesne, Christiane - English into French (2 novels) female

Dunlop-Hébert, Carol - French into English (5 novels) female

Duparc, Robert Fouques - English into French (2 novels) male

Dyck, Henry D. - German into English (1 novel) male

Ellenwood, Ray - French into English (3 novels) male

Ellis, David - French into English (2 novels) male

Eliott, Ralph - Esperanto into English (1 novel) male

Fernandez, Andrée Gama - Portuguese into French (1 novel) female

Fillion, Jane - English into French (1 novel) male

Finck, J. - German into English (2 novels) gender unknown

Finch, Mary - French into English (1 novel) female

Fleming, John - French into English (1 novel) male

Fischman, Sheila - French into English (15 novels) female

Francière, Arlette - English into French (4 novels) female

Fromental, Jean-Luc (& François London) - English into French (2 novels) male, male

Fitzgerald, Rosine - English into French (1 novel) female

Fullman, Charles - French into English (1 novel) male

El-Gabalawy, Saad - Arabic into English (trilogy in 1 volume) male

Gagnon, Maurice - English into French (2 novels) male

Ganstel, Michel - English into French (1 novel) male

Gareau-Desbois, Louise - English into French (1 novel) female

Gartenberg, Béatrice - English into French (1 novel) female

Guy, Gasaril - English into French (1 novel) male

Gedéon-Kandalaft, Cécile - English into French - (1 novel) female

Gheerbrant, Cyrille - English into French (1 novels)

Girod, Marie-France - English into French (1 novel) female

de Giorgis, Hugues (& Marine J. B. Thomas) - English into French (1 novel) male, female

Glassco, John -French into English (2); German into English (1) (3 novels) male

Godard, Barbara - French into English (1 novel) female

Gravière, J. La - English into French (6); Italian into French (1) (7 novels) gender unknown

Gubbins, Paul P.- German into English (1 novel) male

Guillou, Jean-Yves Le - VX-Rus into French (1 novel) male

Guy, Robert - French into English (1 novel) male

Hall, Jacques (& Jacqueline Lagrange) - English into French (1 novel) male, female

Hall, Jacques - English into French (1 novel) male

Hays, Tatiana - Russian into French (1 novel) female

Henri-Martin, Aliette - English into French (1 novel) female

Hébert, L-Philippe - English into French (1 novel) male

Hoppe, Geneviève - English into French (1 novel) female

Howard, Richard - French into English (1 novel) male

Homel, David T. - French into English (1 novel) male

Huinh, Simone (& Philippe Sabathé) - English into French (1 novel) female, male

Huiah, Simone - English into French - (1 novel) female

Huet, Colette-Marie - English into French (2 novels) female

Jeanperin, Gisèle - German into French (1 novel) female

Joly, Antoni - English into French (12 novels) gender unknown

Jones, Davis - Sve into English (1 novel) male

Kalinine, Paul - Russian into French (1 novel) male

Kingsland, L. W. - Danish into English (1 novel) female

Kinnet, Paul - English into French (2 novels) male

Kolednik, Ferdinand - Slovenian into English (1 novel) male

Kreiss, Bernard - German into French (1 novel) male

Krul, Claude - Arabic into French (1 novel) male

Labonté-Fournier, Rita - English into French (1 novel) female

Landré, Jeanine - English into French (2 novels) female

Lapierre, Laurier - English into French (1 novel) male

Latrobe, John (& Robert Gottlieb) - French into English (1 novel) male, male

LaRoque, Gilbert - English into French (2 novels) male

Lassère, Jean-Louis - English into French (1 novel) male

Lasquin, François - English into French (2 novels) male

Latour, Robert - English into French (2 novels) male

Lawrence, Merloyd - French into English (1 novel) male

Lebel, Marc (& Ronald Sutherland) - (1 novel) male, male

Lebrun, Michel - English into French (1 novel) male

LeDuc, Blanche - English into French (1 novel) female

Lehiste, Ilse - Estonian into English (1 novel) female

LeMay, Pamphile - English into French (1 novel) male

Lenclud, Jacqueline - English into French (4 novels) female

Leroy, Martine - English into French (1 novel)

Lobdell, David - French into English (11 novels) male

London, Philip (& Laurence Bérard) - French into English (2 novels) male, male

de Lorimier, Sylvie (Robert Guy Scully) - English into French (1 novel) female, male

Lourbet, François - English into French (1 novel) male

Maheux, Guy - English into French (2 novels) male

Ursula, Mahlendorf - German into English (1 novel) female

Maker, Jacques - English into French (1 novel) male

Malartic, Yves - English into French (4 novels) male

Malroux, Claire - English into French (1 novel) female

Manseau, Geneviève - English into French (1 novel) female

Marchand, Clément - English into French (1 novel) male

Marchegay, Gilberte - German into French (1 novel) male

Marcireau, Jacques - English into French (4 novels) male

Marois, Françoise - English into French (1 novel) female

Marshall, Joyce - French into English (3 novels) female

Martin, Claire - English into French (5 novels) female

Martin, J. P. - English into French (1 novel) gender unknown

Martinache, Jackie - English into French (2 novels) gender unknown

Matthieussent, Brice - English into French (1 novel) male

Mayoux, Suzanne - English into French (1 novel) female

Van Meer, Allan - French into English (2 novels) male

Melnyk, Bohdan - Ukrainian into English (1 novel) male

Mezei, Kathy - French into English (1 novel) female

Michel, Janine - English into French (2 novels) female

Mikriammos, Philippe - English into French (1 novel) male

Molinari, Gladys - English into French (1 novel) female

Mols, Dominique - German into French (1 novel) female

van Moppés, Denise - English into French (1 novel) female

Mosbacher, Eric - German into English (1 novel) male

Moore, Gwendolyn - French into English (1 novel) female

Morissette, Raymond (& Thierry Hautem-Morissette) - English into French (1 novel) male, male

Muller, F. C. L. - French into English (1 novel) gender unknown

Mui, Armelle - English into French (1 novel) gender unknown

der Nederlanden, Harry - Dutch into English (12 novels) male

Nerciat, Eric - English into French (1 novel) male

Nevo, Ruth - Heb, Gr, Mod into English (1 novel) female

Nahum, Lucien - English into French (1 novel) male

O'Neil, Jean - English into French (1 novel) male

van Oordt, Christina - French into English (1 novel)

Paré, Jean - English into French (1 novel) male

Parizeau, Lucien - English into French (1 novel) male

Peiré, Florent B. - English into French (1 novel) female

Perez-Bourguet, Marie-José - English into French (1 novel) female

Petit, Robert - English into French (2 novels) male

Piccand, Marlyse - English into French (1 novel) female

Ploquin, Raoul - English into French (1 novel) male

Plourde, Marc - French into English (2 novels) male

Polackova, Kaca - Czech into English (1 novel) male

Rabinovitch, Anne - English into French (1 novel) female

Raymond, Louis-Bertrand - English into French (2 novels) male

Reimer, Al - German into English (1 novel) male

Remillet, Jacqueline - English into French (1 novel) female

Remple, Jean - French into English (1 novel) male

Reumaux, Patrick - English into French (1 novel) male

Revellat, Marie-Alyx - English into French (1 novel) female

Rey, Jean André - English into French (1 novel) male

Rivert, Paul - English into French (1 novel) male

Roberts, Charles D. - French into English (1 novel) male

Robinson, Michelle - English into French (3 novels) female

Robitaille, Gérald - French into English (1 novel) male

Rochette, Gilles - English into French (1 novel) male

Roland, Madeleine - English into French (1 novel) female

Romain, A. - English into French (1 novel) gender unknown

Rosenblum, Arlette - Englisn into French (2 novels) female

Rosenthal, Jean Renée - English into French (4 novels) female

Rossett, Marie - Esp into French (1 novel) female

Roth, Max - German into French (1 novel) male

Rouard, Philippe - English into French (1 novel) male

Roussan, Jacques de - English into French (6 novels) male

Roux, Jean-Louis - English into French (1 novel) male

Schiffres, Alain - English into French (1 novel) male

Scitivaux, Dominique de - English into French (1 novel) female

Selby-Lowndes, Joan - French into English (1 novel) female

Shapiro, Norman - French into English (1 novel) male

Shouldice, Larry - French into English (1 novel) male

Sibon, Marcelle - English into French (2 novels) male

Sim, Yoko (& Patricia Beaujin) - Japanese into French (1 novel) female, female

Simard, Jean - English into French (6 novels) male

Skelton, Robin - French into English (1 novel) male

Skorkhid, W. Nicholson - Ukrainian into English (1 novel) gender unknown

Soulac, Anne-Marie - English into French (3 novels) female

Solecki, Jan J. - Russian into English (1 novel) male

Stauffer, Evelyne - English into French (2 novels) female

Stevens, Marianne - English into French (1 novel) female

Straschitz, Frank - English into French (1 novel) male

Stratford, Philip - French into English (2 novels) male

Sutton, Eric - French into English (1 novel) male

Swandos, Harvey - French into English (1 novel) male

Szasz, Kathleen - Mag into English (1 novel) female

Taaffe, Gérald - French into English (1 novel) male

Talbott, Harold - French into English (1 novel) male

Tesnière, Renée - English into French (1 novel) female

Thériault, Marie-José - English into French (1 novel) female

Thies, Monique - English into French (3 novels) female

Thiollier, Christiane - English into French (1 novel) female

Thomas, Alan - Russian into English (1 novel) male

Tisseyre, Michelle - English into French (2 novels) female

Van Oosterom, James - Dutch into English (10 novels) male

Viet de, Johannes, Dutch into English (5 novels) male

Virieu, Georges - English into French (1 novel) male

Viron, Marianne - English into French (1 novel) female

Walker, David S. - French into English (1 novel) male

Warnant-Côté, Marie-Andrée - English into French (1 novel) female

Watkins, France-Marie - English into French (4 novels) female

Wilnes, James W. - English into French (1 novel) male

Williams, Penny - French into English (3 novels) female

Wilson, Paul - Czech into English (2 novels) male

Windle, Kevin - Polish into English (1 novel) male

Wiznuk, Joseph - Ukrainian into English (1 novel) male

Wyl, Jean-Michel - English into French (1 novel) male

Yelnick, Claude - English into French (3 novels) male

APPENDIX 2

LITERARY TRANSLATORS - QUESTIONNAIRE

EDOUARD BARSAMIAN

1. Have you ever worked as a house translator?

   Yes.

2. If so (provide information).

   See list attached hereto.

3. From which languages into which languages do you translate?

   From English into French.

4. What motivates you to translate specific novels?

   a. Canada Council translation grants program?

      Yes.

   b. Approached by publishers?

      Yes.

   c. Approached the publisher yourself?

      Yes.

   d. Approached the author?

      No.

   e. Agreement to translate specific author/authors?

      No.

   f. Other?

      No.

5. Do you specialize in a specific kind of novel? (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

   No.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

Canadian authors only.

7. As a translator have you ever worked under a pseudonym?

Always under my own name.

8. Is literary translation a full-time or part-time job for you?

A part-time job.

9. Are you a Canadian citizen or from another country?

A Canadian citizen.

10. How long have you been translating novels?

Since 1972.

11. Do you translate primarily novels, or other kinds of fiction or non fiction?

Novels and other kinds of fiction and non fiction.

12. Additional comments.

I love the power of words and communication. I also need to create or re-create, should I say. I was the correspondent of the Paris newspaper Le Monde in South Africa during the 1950's.

Edouard Barsamian sent me his c.v., part of which explains that he has been a member of the **Société des traducteurs du Québec** since 1978, and, for the past ten years, he has served as secretary for the **Association des traducteurs littéraires**. Born in Belgium, Barsamian has worked for the **Société l'Air Liquide** for three decades on three continents (Johannesburg, Paris, and Montreal), in the role of "cadre technico-commercial." He was a professional correspondent for the Paris paper Le Monde. In addition to literary translation, he has worked primarily on commercial, technical, and scientific translations, from English into French. He has also translated for a number of private enterprises and governments, including **le Gouvernement du Québec** and **le Secrétariat d'État à Ottawa**. Like most professional translators, the act of translation is a part-time occupation for Barsamian, pursued with great enthusiasm.

LITERARY TRANSLATORS - QUESTIONNAIRE

BETTY BEDNARSKI

1. Have you ever worked as a house translator?

   No.

2. If so (provide information).

   N/A.

3. From which language into which language do you translate?

   French into English.

4. What motivates you to translate specific novels?

   a. Canada Council translation grants program?

      No.

   b. Approached by publisher?

      Yes.

   c. Approached the publisher yourself?

      Yes.

   d. Approached the author?

      No.

   e. Agreement to translate specific author/authors?

      No.

f. Other?

Admiration of the work itself and desire to make it available.

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

No.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

Canadian.

7. As a translator have you ever worked under a pseudonym?

No.

8. Is literary translation a full-time or part-time job for you?

Part-time.

9. Are you a Canadian citizen or from another country?

Canadian.

10. How long have you been translating novels?

Began translating 1969. First short story collection published 1972, first novel 1976.

11. Do you translate primarily novels, or other kinds of fiction or non-fiction?

Short stories. Essays.

LITERARY TRANSLATORS - QUESTIONNAIRE

ALAN BROWN

1. Have you ever worked as a house translator?

No.

2. If so (provide information).

N/A.

3. From which language into which language do you translate?

From French, German, and Spanish.

4. What motivates you to translate specific novels?

   a. Canada Council translation grants program?

   Yes.

   b. Approached by publishers?

   Yes.

   c. Approached the publisher yourself?

   No.

   d. Approached the author?

   No.

   e. Agreement to translate specific author/authors?

   Yes.

   f. Other: please specify.

   No.

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

Usually, novels of international quality, such as those by Hubert Aquin.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

Canadians and authors from other countries.

7. As a translator have you ever worked under a pseudonym?

No.

8. Is literary translation a full-time or part-time job for you?

Part-time.

9. Are you a Canadian citizen or from another country?

Canadian citizen.

10. How long have you been translating novels?

Since 1965.

11. Do you translate primarily novels, or other kinds of fiction or non-fiction.

Primarily novels.

12. Additional comments.

Nil.

Mr. Brown enclosed with his questionnaire a partial c.v. which lists some of his literary translations. In addition to novels, he has translated poetry, criticism, and short stories, from both Canadian and international authors, from French, German and Spanish, into English; several of the target publishers are based in London, England.

LITERARY TRANSLATORS - QUESTIONNAIRE

PATRICIA CLAXTON

1. Have you ever worked as a house translator?

Never.

2. If so (provide information).

N/A.

3. From which language into which language do you translate?

French to English.

4. What motivates you to translate specific novels?

   a. Canada Council translation grants program?

   More properly, it motivates the publisher.

b. Approached by publisher?

Yes.

c. Approached the publisher yourself?

Publishers take a lot of persuading except for widely known writers.

d. Approached the author?

D) and E) are inoperative if there is no publisher anxious to publish the author.

e. Agreement to translate specific author/authors?

(see answer D).

f. Other?

N/A.

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

No.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

Authors from other countries do not qualify for CC grants and publishers are rarely ready to foot the translation bill themselves.

7. As a translator have you ever worked under a pseudonym?

No.

8. Is literary translation a full-time or part-time job for you?

Full-time, if there are publishers ready to risk translations.

9. Are you a Canadian citizen or from another country?

Canadian.

10. How long have you been translating novels?

(no answer).

11. Do you translate primarily novels, or other kinds of fiction or non fiction?

Any kind.

12. Additional comments.

Translation of literature in Canada happens almost exclusively under Canada Council grants to publishers for that purpose. Translation elsewhere is basically market driven....

I have translated works offered by publishers, because the supposed interest in having works proposed by a translator invariably translates into months and years of non-attention to the proposal and then lukewarm responses on account of the proposal coming from the outside. Very mediocre books get translated, on the other hand, because they're "hot" and the publisher has decided he/she wants it. Recently the publishing industry is in an exceedingly bad way with the recession and the GST to top it off. Translation is the last thing publishers seem to be interested in at the present time.

The Canada Council does not approach translators, or subsidize translators. Grants are made to publishers under certain conditions as aid for translation. These grants are distinct from publishers' block grants for more general purposes....

LITERARY TRANSLATORS - QUESTIONNAIRE

MARYSE CÔTÉ

1. Have you ever worked as a house translator?

No.

2. If so (provide information).

N/A.

3. From which language into which language do you translate?

English into French.

4. What motivates you to translate specific novels?

When a novel deals with a specific group of people and when it is beautifully written, like the four titles mentioned in your survey.

a. Canada Council translation grants program?

Yes.

b. Approached by publishers?

Yes.

c. Approached the publisher yourself?

Never.

d. Approached the author?

Never.

e. Agreement to translate specific author/authors?

Only the best.

f. Other: please specify.

N/A.

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

Juvenile fiction, with the one exception of The Last Noble Savage.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

Canadian authors only.

7. As a translator have you ever worked under a pseudonym? Please identify.

No.

8. Is literary translation a full-time or part-time job for you?

Part-time.

9. Are you a Canadian citizen or from another country?

Canadian citizen.

10. How long have you been translating novels?

Ten years.

11. Do you translate primarily novels, or other kinds of fiction or non-fiction?

    Mostly for teen-agers.

12. Additional comments:

    I have turned down many offers. With a retired husband who is home most of the time, it has become quite difficult.

Maryse Côté is a specialist at translating juvenile fiction, specifically for teen-agers. A member of the **Literary Translators Association**, she works at it part-time. Because she is a specialized literary translator in an area where there is some demand, the publishers approach her, she never approaches them, for work, hence she is able to pick and choose, in her own words, "only the best."

LITERARY TRANSLATORS - QUESTIONNAIRE

PAULE DAVELUY

1. Have you ever worked as a house translator?

   No, but I have been director of the Deux Solitudes, Jeunesse, collections at Les Editions Pierre Tisseyre, Montreal, from 1978 to 1990 (12 years). We were translating for teen-agers the best books of English Canada. As such, I, of course, translated for Tisseyre, but not on a salary basis. The Canadian Council paid for the translations and I had a retainer as collection director.

2. If so (provide information).

   N/A.

3. From which language into which language do you translate?

From English into French.

4. What motivates you to translate specific novels?

    a. Canada Council translation grants program?

    They help.

    b. Approached by publishers?

    Yes.

    c. Approached the publisher yourself?

    No.

    d. Approached the author?

    No.

    e. Agreement to translate specific author/authors?

    No.

    f. Other, please specify.

    As collection director, I picked what I considered the best books, and kept for myself the ones I preferred: the Jean Little's, Barbara Smucker's, Lucy Maud Montgomery's, Janet Lumm's, etc. Prizes and medals awarded to special books are also important to guide publishers in their choices. All books so honored, be they English or French should be translated in the other language. It is not so. There are no rules.

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

    Juvenile fiction.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

    I have translated only one author from other countries: Elizabeth Yates, U.S.A., the others are Canadians.

7. As a translator have you ever worked under a pseudonym?

    No.

8. Is literary translation a full-time or part-time job for you?

Part time, but important, I enjoy it.

9. Are you a Canadian citizen or from another country?

Canadian, Québécoise.

10. How long have you been translating novels?

Since 1978.

11. Do you translate primarily novels, or other kinds of fiction or non-fiction?

Novels. But I have translated, with my husband, André Daveluy, Reader's Digest's Complete Do-it-Yourself Manuel and, by myself, Reader's Digest's Complete Guide to Sewing. I prefer literary translation.

12. Additional Comments:

My first novel for Quebec's teen-agers (I am also a writer) has been translated and published in the United States, by Holt, Rinehart and Winston (New York, Chicago, San Francisco). Monroe Stearns was the translator. L'été enchanté became Summer in Ville-Marie in 1969 and was chosen as one of the best books written for children by the New York Times, in 1970. It was published in England, the year after, and received raving comments, but is now dormant.

In addition to the preceding questionnaire, Mrs. Daveluy wrote me a letter, expanding her reasons why she selects and translates what she does, part of which reads as follows:

> **...I have long been involved with children's literature in Quebec and Canada, and literary translation has been and continues to be a joy to discover and practice. It is an art, really, a play with words, a recapturing of moods, a challenge every time. I love it.**

Paule Daveluy is listed in the 1983-84 Who's Who in Canadian Literature as: **Écrivain pour la jeunesse,**

traductrice de livres de jeunesse. She has published more than twelve works of juvenile fiction. She has also won several awards for her writing; these include: **Prix littéraire de la Province de Québec** (1968 for Cet hiver-là); **Médaille de l'Association Canadien des biblioteques**, 1959, 1963; **Prix du Salon du Livre**, 1962; **Prix Michelle Le Normand**, 1972.

LITERARY TRANSLATORS- QUESTIONNAIRE

RAY ELLENWOOD

1. Have you ever worked as a house translator?

   No.

2. If so (provide information).

   N/A.

3. From which language into which language do you translate?

   French into English.

4. What motivates you to translate specific novels?
   - a. Canada Council translation grants program?

     Yes.
   - b. Approached by publishers?

     Yes, in the case of Nights in the Underground.
   - c. Approached the publisher yourself?

     Yes.
   - d. Approached the author?

     Yes.
   - e. Agreement to translate specific author/authors?

     Yes.

f. Other: please specify.

Interest in specific writers (that is the main motive).

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

No.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

So far, only Canadian.

7. As a translator have you ever worked under a pseudonym?

No.

8. Is literary translation a full-time or part-time job for you?

Part-time.

9. Are you a Canadian citizen or from another country?

Canadian.

10. How long have you been translating novels?

15 years.

11. Do you translate primarily novels, or other kinds of fiction or non-fiction?

Essays, non-fiction prose, poetry.

12. Additional Comments:

I have had a close association with a small publishing house. I suggest titles, sometimes help edit, translate as much as I have time for. Usually, I propose the titles I want to translate, based on my own enthusiasms. Canada Council assistance has certainly been welcome, but I probably would have done some work without it. That is the luxury of translating by moonlight.

In addition to the above questionnaire, I had asked Mr. Ellenwood in my covering letter if he ever offered titles for translation or if he had ever been approached by Canada Council. To this question, Mr. Ellenwood wrote: **as far as I know, the Canada Council never initiates projects.**

LITERARY TRANSLATORS - QUESTIONNAIRE

ARLETTE FRANCIÈRE

1. Have you ever worked as a house translator?

   No.

2. If so (provide information).

   N/A.

3. From which language into which language do you translate?

   English into French and French into English.

4. What motivates you to translate specific novels?

   a. Canada Council translation grants program?

      No.

   b. Approached by publishers?

      Once (Exile Editions) but that was for poetry.

   c. Approached the publisher yourself?

      Yes.

   d. Approached the author?

      No.

   e. Agreement to translate specific author/authors?

      No.

   f. Other?

My love and admiration for the works.

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

No.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

Only Canadian novels.

7. As a translator have you ever worked under a pseudonym?

No.

8. Is literary translation a full-time or part-time job for you?

Part-time.

9. Are you a Canadian citizen or from another country?

Canadian.

10. How long have you been translating novels?

Published my four novels in 1975 and 1976.

11. Do you translate primarily novels, or other kinds of fiction or non-fiction?

My recent work has been poetry. I expect to get back to a novel soon. I have translated plays.

12. Additional comments.

I enclose a Curriculum Vitae.

Ms. Francière's c.v. shows that, in addition to the four novels which she translated during the period of this study (1967-1982), she has also translated eight plays, three volumes of poetry, and one book of criticism. She is also a teacher and university instructor of professional translation courses.

LITERARY TRANSLATORS - QUESTIONNAIRE

CLAIRE MARTIN (FAUCHER)

1. Have you ever worked as a house translator?

No, if you mean as a translator attached to a firm and receiving a salary for that.

2. If so (provide information).

N/A.

3. From which languages into which languages do you translate?

English to French

4. What motivates you to translate specific novels?

b. Approached by publishers.

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

No.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

Canadian only.

7. As a translator have you ever worked under a pseudonym?

No.

8. Is literary translation a full-time or part-time job for you?

Part-time.

9. Are you a Canadian citizen or from another country?

Canadian citizen.

10. How long have you been translating novels?

8 years - (1971-79).

11. Do you translate primarily novels, or other kinds of fiction or non-fiction?

Novels.

12. Additional comments:

I don't understand your question #1, and I'm afraid that my answer is not what you want....

Claire Martin is listed in both the 1983-84 Who's Who in Canadian Literature as well as The Oxford Companion to Canadian Literature. (She is not listed in The Canadian Encyclopedia). Claire Martin is an established Québécoise author, having published numerous novels and memoirs. She has won the **Cercle du livre de France award** (for Avec ou sans Amour, 1958, a collection of stories) and the **Prix de la Province de Quebec**, and a **Governor General's Award** (both awards for one of her books of memoirs: La Joue droite, 1966), and the **Prix France-Québec** for Dans un Gant de fer, 1965). One of her novels, Les Morts, 1970, was adapted for the theatre under the title Moi je n'étais qu'Espoir, and was produced by Montreal's **Théatre du Rideau Vert** in 1972. She was also a writer-in-residence at the Université d'Ottawa in 1972; her works of fiction have been translated by prominent Canadian translators such as Philip Stratford and David Lobdell.

In addition to creating her own fiction, Claire Martin is a literary translator. She began translating literature in

1971 and, according to Martin's response to the questionnaire, she has not translated literature since 1979. (According to The Oxford Companion to Canadian Literature, between 1972 and 1982, Martin lived with her husband, Roland Faucher, in the south of France). Settled in Québec City since 1982, Martin appears to be concentrating on her own creative writing as opposed to literary translation.

LITERARY TRANSLATORS - QUESTIONNAIRE

JACQUES DE ROUSSAN

1. Have you ever worked as a house translator?

   Yes.

2. If so (provide information)

   N/A.

3. From which language into which language do you translate?

   English into French

4. What motivates you to translate specific novels?
   - a. Canada Council Translation grants program?

     Yes.
   - b. Approached by publishers?

     Yes.
   - c. Approached the publisher yourself?

     Yes.
   - d. Approached the author?

     No.
   - e. Agreement to translate specific author/authors?

No.

f. Other: please specify.

Also art books.

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

Novels, and art books.

6. Do you translate novels by Canadian authors only and/or authors from other countries.

Canadian authors only.

7. As a translator have you ever worked under a pseudonym?

No.

8. Is literary translation a full-time or part-time job for you?

Part-time.

9. Are you a Canadian citizen or from another country?

Canadian citizen.

10. How long have you been translating novels?

Novels and art books: I did it from 1975 to 1985.

11. Do you translate primarily novels, or other kinds of fiction or non-fiction?

Yes.

12. Additional comments:

In all, I translated about 40 books: novels and art books but now I have my own publishing Company.

LITERARY TRANSLATORS - QUESTIONNAIRE

JEAN SIMARD

1. Have you ever worked as a house translator?

   Non.

2. If so (provide information).

   N/A.

3. From which language into which language do you translate?

   De l'anglais au français.

4. What motivates you to translate specific novels?

   Quand il s'agit d'une oeuvre qui m'intéresse, d'un livre que j'aurais aimé écrire.

   a. Canada Council translation grants program?

   Les éditeurs ne publient de traductions qu'à cette condition.

   b. Approached by publishers?

   Oui.

   c. Approached the publisher yourself?

   Non.

   d. Approached the author?

   Non.

   e. Agreement to translate specific author/authors?

   l'éditeur propose et je décide, oui ou non.

   f. Other: please specify...

   Je ne comprends pas le sens de cette question.

5. Do you specialize in a specific kind of novel, if so, which one?

   Absolument pas. (voir 4).

6. Do you translate novels by Canadian authors only and/or authors from other countries?

Surtout des auteurs canadiens...le Conseil des Arts ne subventionnant que ceux-là. N'empêche que je traduis en ce moment un livre que j'adore: God's Grace, par Bernard Malamud, auteur américain. Mais qui voudra publier ça?

7. As a translator have you ever worked under a pseudonym?

Non, jamais.

8. Is literary translation a full-time or part-time job for you?

Totalement part-time. Histoire de combler le vide entre deux livres à moi, de me tenir en forme. La traduction c'est le pur plaisir des mots, sans les angoisses qui tiennent l'auteur éveillé la nuit.

9. Are you a Canadian citizen or from another country?

Tout ce qu'il y a de canadien français: ma famille descend, en ligne directe de La Vérendye, qui découvrit les Rocheuses.

10. How long have you been translating novels?

Depuis 1966. Le Temps Tournera au Beau. Barometer Rising de Hugh MacLennan.

11. Do you translate primarily novels, or other kinds of fiction or non-fiction?

J'ai fait les traductions jusqu'ici. Là-dessus, 7 romans. Ça s'est trouvé comme ça, voilà tout. Ce qui m'intéresse, c'est un bon livre, quelle qu'en soit sa nature.

12. Additional comments:

J'espère que tout ceci répond à vos questions.

Jean Simard, in addition to being a literary translator, is quite a well-known Québécois author. According to The Oxford Companion to Canadian Literature, he has won awards for his writing, including the **Prix Kornmain de l'Académie**

française, for his first novel Félix (1947, rev. 1966), and the **Prix du Cercle du Livre de France** for what is considered to be his best novel, Mon Fils Pourtant Heureux. He also won the **Prix Duvernay** in 1963 and he is a Fellow of the **Royal Society of Canada**. He became a Professor at the **École des Beaux-Arts**, in Montreal in 1940 (he has also worked as an illustrator). In addition to his novels, Simard has written a play and numerous essays. In 1973 he published Une Façon de Parler, in which Simard reflects on language and writing: his intention is not to produce a scientific work but merely to speak of his art as an artisan would speak of his tools, his only ambition being that of a good craftsman and an honest man (honnête homme: a gentleman).

Simard has translated many canonized anglophone Canadian authors such as Hugh MacLennan and Mordecai Richler. He has also translated many famous works of criticism, such as Northrop Frye's The Educated Imagination.

LITERARY TRANSLATORS - QUESTIONNAIRE

PHILIP STRATFORD

1. Have you ever worked as a house translator?

   No.

2. If so (provide information).

   N/A.

3. From which language into which language do you translate?

   French to English

4. What motivates you to translate specific novels?

   -good at languages
   -a writer myself
   -admiration for Québécois writers

   a. Canada Council translation grants program?

      Of course the Canada Council program helped.

   b. Approached by publishers?

      20.2

   c. Approached the publisher yourself?

      20.1

5. Do you specialize in a specific kind of novel (e.g. canon, popular fiction, juvenile fiction, romance, etc), if so, which one?

   No.

6. Do you translate novels by Canadian authors only and/or authors from other countries?

   So far, Canadian authors only.

7. As a translator, have you ever worked under a pseudonym?

   No.

8. Is literary translation a full-time or part-time job for you?

   Part-time.

9. Are you a Canadian citizen or from another country?

   Canadian citizen.

10. How long have you been translating novels?

   (no reply)

11. Do you translate primarily novels, or other kinds of fiction or non-fiction?

   Novels plus other kinds of fiction and non-fiction.

12. Additional comments:

Good luck.

Philip Stratford is described in the 1983-84 Who's Who in Canadian Literature as a **literary translator, editor, critic.** He is also listed in The Oxford Companion to Canadian Literature (Translations: English to French and Translations: French to English), and is listed in the index of The Canadian Encyclopedia as a contributor (on the subject of literary translation in Canada). He is also an author in his own right, of poetry and children's books. Having earned his doctorate in 1954, he is listed as **Professeur Titulaire,** at the Université de Montréal, where he retired this past summer. Stratford has translated many canonized Canadian authors, such as Claire Martin, Antonine Maillet and Félix Leclerc. He is, especially, an expert in the Canadian novel and the field of translation criticism, having published, among other studies, the ground-breaking Canadian Books in Translation, 1977.

It is useful to my study to outline Stratford's comments concerning selection procedure based on his own personal experience as a literary translator. From a translator's point of view, Stratford says, the difficulty of attempting to translate literature in Canada is fraught with political, ideological, and economic obstacles that occur before the translation even begins. One is reminded of the words of Larry Shouldice that,

> ...the most successful literary translator I knew was also a pretty good politician and

> more precisely his/her political skills had contributed a great deal to his/her success as a translator.[1]

An example of the kind of process by which a novel is selected and actually translated for publication in Canada is provided by Philip Stratford who says that the Canadian translator is still in the privileged position of having a relatively free hand in a relatively clear field, that is he can pick and choose what he wants to translate, BUT AT A PRICE. The price is that he must find and promote the book he would like to see published in translation.

In Stratford's case, he wished to translate Antonine Maillet's Pélagie-la-Charrette. What follows is Stratford's account of the negotiations on the preliminary level:

> I read the book as soon as it came out. I was impressed; I reviewed it for The Gazette: I wrote to McClelland and Stewart and several other Canadian publishers, including my review and urging them to consider a translation; at the same time I wrote to Antonine Maillet's publisher, Leméac, asking for an option.
>
> Here the plan of attack began to falter. McClelland and Stewart weren't interested; they wrote back a weary letter saying they were already overcommitted as far as Canadian translations were concerned. Leméac didn't reply: Yves Dubé, their director, was notorious about not answering correspondence; I used Jean-Cléo Godin as go-between; I waited. Meanwhile, in November "Pélagie" won the **Prix Goncourt**. That changed things. Leméac began looking for greener fields - south, the colour of the American dollar. They entered into negotiations, not with a

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[1] Larry Shouldice, **On the Politics of Literary Translation in Canada**, in: La Bossière, Camille K., ed., Translation in Canadian Literature. Symposium on translation in Canadian literature. Ottawa: University of Ottawa, 1982, pp.73-81.

publisher but Doubleday Communication Corporation, which had just acquired, as a side interest, the New York Mets. From my point of view, that was the nadir, the point at which I was most likely to be cut off. Did I write to Antonine Maillet and send her a copy of my review? I forget. At any rate, in drawing up her contract with Doubleday, Antonine Maillet reserved the right to choose her own translator, and I was asked for a ten-page sample. By now it was January 1980. At this point Doubleday was negotiating for joint publication with the British publisher, John Calder.[2] He read my sample and was enthusiastic. His support and Antonine's helped persuade Doubleday to bypass their house translator and finally give me the assignment. Oh, it wasn't as simple as that. Negotiations stretched out over the summer. Doubleday wanted to pay American, not Canada Council rates and wanted a strictly piece-work contract. As a matter of fact they didn't want a contract at all. They pooh-poohed our literary translator's model contract and guide and couldn't see my wish to share in the life of the work. Finally they did produce a letter of agreement, but by that time, my working summer rapidly disappearing, I was obliged to do a very non-Union thing: I had to run the risk of beginning the translation without a contract.

There is a lot of technical detail and I won't go on, but I did want to dispel the notion that the translator is an ivory-tower type. He really does get thickly covered in the dust from the market place.[3]

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[2] **John Calder** is known for his knowledge of and enthusiasm for contemporary French fiction.

[3] Philip Stratford, **The Anatomy of a Translation: Pélagie-la-Charrette**,: in: La Bossière, Camille K., ed., Translation in Canadian Literature. Symposium on Translation in Canadian literature. Ottawa: University of Ottawa, 1982, pp.121-130.